

THE
CHORAL SERVICE BOOK

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THE
CHORAL SERVICE BOOK
FOR PARISH CHURCHES





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THE
CHORAL SERVICE BOOK
FOR PARISH CHURCHES

CONTAINING

*THE FERAL AND FESTAL RESPONSES
THE LITANY
CHANTS ARRANGED FOR THE CANTICLES AND PSALTER
AND MUSIC FOR THE COMMUNION SERVICE*

COMPILED AND EDITED

✓ BY

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WITH SOME PRACTICAL COUNSELS

TAKEN, BY PERMISSION, FROM 'NOTES ON THE CHURCH SERVICE'

BY

THE LORD BISHOP OF WAKEFIELD

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PREFACE.

THE use of musical services in parish churches having now become very general, the object of this work is to supply in a convenient and inexpensive form all the music needed for a plain Choral Service, drawn not only from the works of the older composers, but also from the many admirable compositions with which the leading organists of the present day are continually enriching the stores of English Church Music.

It is especially designed to promote congregational singing, all music which is too elaborate in character, or too high in pitch, being excluded. The smaller edition has been made as portable as possible, with a view to its use by congregations as well as choirs.

In some important particulars, the selection is based on recommendations made by the Lord Bishop of Wakefield in his *Notes on the Church Service*; and hearty acknowledgment must be made of his Lordship's kindness in permitting a summary of these weighty counsels to be printed at the commencement of the present work.

The Editor desires also to express his obligations to the many eminent musicians who have most kindly rendered him invaluable help; to Mr. Barnby who, at his request, has composed no less than fourteen new chants expressly for this collection; to Dr. Naylor, of York Minster, who has written music for the Communion Service, and contributed many chants; to the Rev. F. A. J. Hervey, Rector of Sandringham, for his contributions and much valued assistance; to Sir George Elvey and Sir John Stainer; to Dr. E. G. Monk; to Dr. Hopkins, of the Temple; to Dr. Armes, of Durham Cathedral; to Dr. Bridge, of Westminster Abbey; to Dr. Martin, of St. Paul's Cathedral; to Dr. Garrett, of St. John's College, Cambridge; to Dr. Crow, of Ripon Cathedral; to Dr. Haydn Keeton, of Peterborough Cathedral; to Mr. Ions, of Newcastle Cathedral; to Mr. C. H. Lloyd, of Christchurch, Oxford; to Mr. C. S. South, of Salisbury Cathedral; to Mr. C. Lee Williams, of Gloucester Cathedral; to Mr. W. Parratt, of St. George's, Windsor; and to Mr. Gerard F. Cobb, Mus. B., for permission to introduce their compositions.

He has also heartily to thank the following gentlemen for similar kindness, and for important help of various kinds:—

Mr. W. H. Bellamy; Mr. H. R. Bird, of St. Mary Abbott's, Kensington; Mr. W. A. Blakeley, Editor of the Canticle Chant Book; Mr. J. F. Burrowes; Mr. R. S. Burton; Mr. F. J. Karn, Mus. B.; Mr. E. W. Crawley; Mr. H. Dancey; Dr. E. Dearle; Mr. F. A. W. Docker, of St. Andrew's, Wells Street; Mr. Edwin Edwards; Mr. W. Fitton; Mr. T. L. Forbes; Mr. Myles B. Foster, of the Foundling Hospital; Mr. G. F. Geaussent; Dr. W. B. Gilbert, of New York; Mr. A. J. Greenish, Mus. B.; Mr. W. S. Hoyte, of All Saints, Margaret Street; Mr. Howard P. Humphery; Mr. G. F. Jackman; Mr. B. St. J. B. Joule (for a chant by Mr. J. T. Harris, from Joule's Collection of Chants); Mr. G. Kennett; Mr. Ernest Lake; Mr. Harvey Löhr, Editor of the London Chant Book; Mr. Bertram Luard-Selby; the Rev. W. Mercer; Mr. J. T. Musgrave; Mr. F. G. Ogbourne; Mr. J. K. Pyne, of Bath Abbey Church; Mr. Boyton Smith; Mr. C. E. Stephens; Mr. H. Stonex; Mr. G. F. Vincent; Mr. J. C. Ward; to the representatives of Dr. Gauntlett and Mr. H. Smart; and to the representatives of Dr. S. S. Wesley, for chants from the *European Psalmist*.

The Editor hopes that he has not unwittingly trespassed on any rights. If, in spite of the most sedulous care, he should be found in any instance to have done so, he must beg to be forgiven.

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SOME NOTES ON THE CHURCH SERVICE

BY THE LORD BISHOP OF WAKEFIELD.

Selected, by permission,

From his small book, 'Notes on the Church Service' (London : Wells Gardner & Co.).

1. *The Vestry Prayer.*—'It is a solemnising act for clergy and choir to join together in a brief preparatory prayer before entering the church, if the prayer be solemnly and reverently said. If, as is usual, the clergyman takes some note in the vestry, let the choir follow it, and if it is a low note, so much the better ; let the *Amen* in the vestry be somewhat subdued in volume of sound. Let the first choral act be one marked by quiet reverence.'

2. *Intoning.*—'The monotone, if not too rapid, and if distinct, simple, and reverent, has its advantages. It prevents peculiarities of manner and diction, and allows the words to depend more upon their chaste and beautiful rhythm than upon the particular emphasis or expression which a reader may choose to throw into them. Let the reader, however, beware of anything beyond simple reading on one note. I have heard some clergy while intoning prolong the last syllable of each clause in a way the reverse of devotional. Moreover, I am inclined to think that, except where full choral service is used, we have made a mistake in intoning and responding on G. Whatever it may be for the choir, it is too high for the congregation ; and I believe our services would be much improved in reverence and helpfulness to devotion, as well as being more congregational, if F were more widely adopted as the note of the service. Responding, as far as the congregation is concerned, is discouraged and repressed by the adoption of a high note. I need hardly say that the not infrequent Yorkshire practice of taking the service on A is very trying, and very uncongregational.'

3. *The Sentences.*—'The thoughtful clergyman will take care to select the sentence with which he opens the service, so as when possible to be appropriate to the day or the season. We have too few opportunities of marking the special season ; but by using Sentence 8 during Advent, Sentence 2, 3, 4, or 5 during Lent and on all Fast Days, and Sentence 6 on Festivals, we may give a touch of appropriateness to our opening words.'

4. *The General Confession*.—‘Our service begins with an act of humiliation. Let us take care not to treat this portion as if it were an act of jubilant praise. I am sure it would be most helpful and instructive if the Confession were never taken on a higher note than E, and always said as softly and penitentially as possible. It should be a strict rule never to play the *Amen* at the end of any portion of the service said by the choir and people with the Minister, unless indeed where the organ has been played in soft chords all through, so as to ensure the pitch being kept up.’

5. *The Lord's Prayer*.—‘It is very common in a musical service for the choir and people not to begin to respond till after the *Our Father* in the Lord's Prayer, and *I believe* in the Creed. I venture to suggest that these are the very words which every one would most wish to say, and I have known good Churchmen feel very strongly the privation of not saying these words. I have been told it is a custom adopted for the sake of the responding beginning simultaneously, but I have for years watched as to this point, and I have failed to detect any such advantage.’

6. *Praise*.—‘After confessing our sins we “dispose ourselves to Psalmody and Praise.” Does it always sound as if we were so doing when the reader, in a choral service, drops to C as he strikes the first tone of praise in the words, *O Lord, open Thou our lips*. I confess to me this descent to a low note, however musically defensible, often sounds more penitential than triumphant, and I always prefer the words taken on G, as more in consonance with their meaning. I think it best that the organ should not give any note, nor of course play any *Amen* up to this point, and that then the note given should be G rather than C.’

7. *The Canticles*.—‘With the exception of some few very simple modern “Services,” I confess that the elaborate “Service,” however musically excellent, is a pain and grief to me. First of all, I am astonished at the *inexpressiveness* of most “Services.” Even those of the best composers are singularly deficient in giving the due expression to the words of the Canticles. And secondly, I am always conscious that the performance is a weary and unintelligible mystery to a considerable portion of the congregation. Let us have simple and easy chants which the people can join in. Then comes the question of single and double chants. I plead for the sparing use of the latter. I have heard the *Te Deum* sung straight through to a double chant. The singing and playing may have been excellent, but the *Te Deum* was murdered. A double chant to this Canticle serves only to destroy the sense, and ruin the exquisite interchange of thought and feeling. Its whole construction seems to say, “Sing me to anything but a double chant.” The *Magnificat* is very painful to a double chant, which

should never be used for it. *The Nunc Dimittis* should be sung very softly and feelingly.'

8. *The Communion Office*.—'I have found it far from uncommon for the organ and choir to take the Communion Office on a lower note than the Morning Prayer. This gives it a semi-penitential tone which is undesirable. If any change of tone is made it should be in the direction of jubilation and dignity. I am aware that very often the practice I am alluding to is explained by the fact that the *Kyrie* after the Commandments is in some lower key. I venture, however, to think that the *Kyrie*, which is of course penitential, ought not to impose its character on the rest of a Eucharistic Service. It seems to me better that the *Lord's Prayer* and *Collect for Purity* should be taken on G, the reader lowering his note for the *Commandments*, if he monotones them at all, to the key-note of the *Kyrie*, which might be given him, and rising again to the G immediately afterwards. I think it would be instructive if not only the *Confession* but also the *Prayer of Humble Access* were taken on quite a low note, thus marking this distinctly penitential part of the service. I would say a word as to the treatment of the *Kyrie*. Am I wrong in thinking many musical settings of this most solemn and penitential prayer far too light and pretty? I do not know any part of our musical service in which there seems to me so wide a divergence in very many cases between the expression and the words to be expressed. Surely the *Kyrie* should always be very solemn, very reverent, and very softly and devotionally sung.'

9. *Anthems*.—'I would utter a word of protest against the too frequent use of anthems in parish churches. I continually hear them complained of. The people, especially the less educated, cannot follow the words, and would generally infinitely prefer a good hymn in which they could join. When an anthem is used, let it be simple and easy to follow, and let the words be very distinctly read out beforehand. The practice of singing what has not been given out is often very painful. Our services are not for the initiated, and I have myself been at times wholly at a loss to know what was being sung, when no notice of the words had been given.'

10. *Amen*.—'When the clergyman intones, it is exceedingly painful to hear the organ play the *Amen* on a different note, whether higher or lower. If the organist plays the *Amen* on the clergyman's note, well and good. But if he has not got the note, or cannot get it by *feeling for it*, it is much better to let the choir follow with the *Amen* unaccompanied. It should be an invariable rule with organists never to play the *Amen* unless on the note of the preceding prayer or blessing, if this is taken upon a note at all.'

MUSICAL NOTES

BY THE EDITOR.

THE following brief notes are not, of course, intended for scientific musicians; but may possibly be of use to those kind helpers in country parishes who devote to the service of the Church such musical skill as it has been in their power to acquire, and earnestly desire to do so to the best advantage.

Expression in Chanting.—In the settings of the Canticles and the Psalter the chants have been carefully chosen as expressive of the words. I would make an earnest appeal to organists and choirmasters not lightly to deviate from the settings here given.* No one who has not attempted, in a serious way, to produce such settings can imagine the difficulty of the task. The sequence of keys in successive chants, and the avoidance of false progressions, require some pains in selection; and when in addition it is determined to admit only chants which are suitable to *all the verses* to which they are set, the labour and thought required are great indeed. Such a selection cannot be hastily made with any chance of success. It must be remembered also that for this task some knowledge of harmony is indispensable, and that the mere repetition of the second part of a double chant may sometimes involve a painful breach of its laws. It is perhaps scarcely necessary to add that the two settings of the Psalms here given should not be mixed. A chant from one could seldom be substituted satisfactorily for a chant in the other.

There is a tendency in the present day to chant at too rapid a pace. The Archbishop of Canterbury said in his Primary Charge: 'It is my lot to hear from time to time a voluble, vociferous kind of "chanting" which, in extraordinary contrast to the true chant, leaves with me even less impression of the power of the Psalm or Canticle than simple reading would; nay, leaves me confused and disheartened. The power of *feeling* delicately, tenderly, devoutly, is not confined to place or rank. It may be elicited, it may be refined by a kindly and devout pastor, and speak to us from a rustic choir.'

It is entirely a mistake to suppose that such voluble chanting can give animation to the service. Nothing but true expression of the words can do that in any real sense. If the organist would avoid monotony, he must carefully consider the tone and character of each Psalm, and seek to make his playing express it. There are many chants which admit of a great variety of expression; and two or more Psalms, even when sung to the same chant, may each have its appropriate expression if the time and manner of playing are thoughtfully varied. This is especially necessary in the latter verses of the *Te Deum*, the tone of which changes frequently.

It is also a great mistake to chant two or three Psalms and the Gloria to each without a moment's pause, as if the whole were one composition. If the Gloria is played in slower time than the Psalm, it does much to check this mechanical volubility, and the effect is extremely striking. It should be remembered that the less trained the choir, and the less educated the congregation, the greater is the difficulty of rapid singing. The boys cannot articulate the words, and the people cannot join in.

Reciting.—The chief use of intoning is missed if the voices do not keep most accurately together; but when all recite as with one voice, nothing can be more impressive. To keep the pitch is very important, but to keep the time is not less so. No pains should be spared to secure a perfectly clear and even articulation, every word being recited by every member of the choir precisely at the same moment. 'It is upon a distinct enunciation of the small words,' says the Rev. C. F. Hylton Stewart, 'that a reverent saying of the Confession (in particular) depends.' The Priest must, of course, recite with the choir, not a few words in advance, which can produce nothing but confusion.

The organist should give the reciting note for the *Commandments*, which should have relation to the key of the *Kyrie*. If this is in F, G, or A, the key-note may be used for reciting. For the keys of E♭ and B♭ the best notes will be G and F.

Choir and Congregation.—I venture to make another quotation from the same Charge of the Archbishop of Canterbury: 'There are churches whose due ritual aspect is perfectly maintained, yet in which, by good arrangement, the power of cultivated female voices is not wasted—voices which, through the mere feeling and experience of life, lend a meaning to the music that the purest boy-voices cannot bring—and that without the least visible prominence, much less display. Where the structure of a church admits this, such loss in the public worship of places where every help is wanted seems more than careless.'—(*The Seven Gifts*. By Archbishop Benson, pp. 161, 162.)

The Bishop of Wakefield recommends an experiment which has been tried with some success, with a view to promoting congregational singing. The choir and congregation chant the Canticles and Psalms antiphonally, the choir taking the odd verses, and the congregation the even.

One advantage of this system is, that when the singing of the choir is really good, it is not rendered inaudible by the voices of the congregation, and the congregation are not deterred by the fear of such a result from taking their own part in the service. Where this system is adopted, a body of men's voices singing in unison would be of great help in leading the congregation, in addition to the choir of female voices recommended by the Archbishop. At the Church Congress of 1891, a Psalm was chanted with changes from harmony to unison, sung alternately by soprano and male voices.

J. W. E.

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| *SMITH, BOYTON, in A | 225 | * „ „ in Eb | 307 |
| *STEGGALL, DR., in D 147; (in Db) 327 | | * „ „ in E minor | 475 |
| TALLIS, T., in C 49, 354, 474 | | * „ „ in D minor | 541 |
| „ in F | 144 | * „ „ in F minor . 545; (in F) 546 | |
| „ in D | 495 | *WILLIAMS, C. LEE, Mus. B., in G minor 184, 498; | |
| TOMLINSON, in C | 13 | (in G) 185 | |
| TONUS PEREGRINUS, in E minor | 442, 554 | WISE, M., in E minor | 357 |
| | | WOODWARD, G., in Bb | 48 |

DOUBLE CHANTS.

| | Nos. | | Nos. |
|--------------------------------------|---------------|--|---------------|
| ALFORD, DEAN, in G | 91, 575 | *BIRD, H. R., in Bb | 205 |
| ANON., in F | 93 | * „ „ in F | 467 |
| *ARMES, DR., in G | 33, 520 | BOYCE, DR., in D | 511 |
| * „ in D | 336 | CAMIDGE, DR., in D minor | 295 |
| * „ in F | 470 | „ „ in Eb | 452 |
| ATTWOOD, T., in E | 257 | CAMIDGE, MATTHEW, in D | 295A, 446 |
| „ in D | 392 | *COBB, GERARD F., Mus. B., in C | 288 |
| *B. R., in E minor | 262 | * „ „ „ in D | 514 |
| * „ in Bb | 423 | COOKE, R., in G | 131, 345, 497 |
| BARNBY, J., in F | 146, 228 | *CRAWLEY, E. W., in F | 248 |
| „ in Eb | 206, 419 | * „ „ in F | 459 |
| „ in Eb | 233 | CROTCH, DR., in F | 84 |
| „ in F | 261 | „ in D | 85 |
| „ in G | 273 | „ in C | 130, 388 |
| „ in D minor | 290 | „ in A | 194, 527 |
| „ in A | 342, 414 | „ in E | 383 |
| „ in G minor | 367 | „ in G | 391, 564 |
| „ in G | 405 | „ in G minor | 549 |
| „ in Bb | 418 | *CROW, DR. E. J., in G 197; (in G minor) 198 | |
| BATTISHILL, J., in A minor | 267, 378, 535 | * „ „ in G minor | 291 |
| BEETHOVEN, in C minor | 436 | * „ „ in C minor | 348, 426 |
| BENNETT, ALFRED, in F | 293 | * „ „ in A 528; (in A minor) 529 | |
| *BIRD, H. R., in Eb | 87 | DAVY, J., in D | 356 |
| * „ in Ab | 88, 254 | | |

| | Nos. | | Nos. |
|---|----------|--|-----------------|
| *DEARLE, DR. E., in G | 421 | *IONS, W. J., in C | 126, 574 |
| *DOCKER, F. A. W., in C. | 365 | * " " in Ab | 339 |
| DUPUIS, DR., in C. | 128 | JACKSON, W., in C. | 129 |
| " in A. | 352 | " in Bb | 145, 188 |
| " in D. | 420 | JACOBS, REV. W., in A | 371 |
| *EDWARDS, EDWIN, in F. | 460 | *KEETON, DR. HAYDN, in D | 464 |
| *ELLIOTT, J. W., in C | 181 | * " " in Eb | 469, 540 |
| * " " in G | 253 | *LAKE, ERNEST, in Bb | 95 |
| * " " in D | 260 | *LAKE, GEORGE, in D | 83 |
| * " " in D | 406 | LAWES, H., in Bb | 318 |
| * " " in F | 454 | LEMON, J., in D | 379 |
| * " " in Eb | 500 | " in G | 510 |
| *ELLIOTT, M. R., in A | 125 | *LÖHR, HARVEY, in C | 222 |
| * " " in F | 457 | * " " in E minor | 434 |
| * " " in Db | 471 | * " " in E | 490, 555 |
| *ELVEY, SIR GEORGE, in G | 133, 395 | *LUARD-SELBY, BERTRAM, in C | 192, 242 |
| * " " in D | 351 | *MARTIN, DR. G. C., in Ab | 503 |
| FITZHERBERT, REV. W., in F. | 287 | MATTHEWS, S., Mus. B., in E | 94 |
| FLINTOFF, REV. L., in E minor | 209 | " " in Eb | 458 |
| *FORBES, T. L., in D? | 504 | MORNINGTON, EARL OF, in F | 243 |
| *FOSTER, MYLES B., in A | 441 | " " in D | 343, 496, 517 |
| *GARRETT, DR. G. M., in F | 313 | *MUSGRAVE, J. T., in C | 493 |
| * " " in F | 380 | MUTLOW, W., in Bb | 127, 289 |
| * " " in D | 394, 488 | NARES, DR., in G minor | 375 |
| * " " in Ab | 417 | NORRIS, T., in G | 218, 567 |
| * " " in F | 449 | *OGBOURNE, F. G., in Eb | 328; (in E) 363 |
| * " " in Ab | 463 | * " " in Ab | 359 |
| * " " in Ab | 468 | * " " in D? | 360 |
| *GAUNTLETT, DR., in E 132; (in Eb) 451, 558 | | *PARRATT, W., Mus. B., in Eb | 462 |
| * " in F | 285 | PRING, DR., in G | 177 |
| * " in A | 355 | PURCELL, H., in B minor | 390 |
| * " in Ab | 361, 453 | *PYNE, J. K., in A | 393 |
| *GEAUSSENT, G. F., in C | 466 | ROBINSON, J., in Eb | 90 |
| * " in G | 513 | *S. M., in F | 346 |
| *GILBERT, DR. W. B., in Eb | 230, 399 | * " in A | 494 |
| * " in C | 252 | *SMART, HENRY, in D | 276, 565 |
| GOODENOUGH, REV. R. P., in C | 523, 578 | * " " in D minor | 385 |
| Goss, SIR JOHN, in Eb | 250, 439 | * " " in D | 448, 563 |
| " " in G | 569 | SMITH, STAFFORD, in G | 516 |
| *GREENISH, A. J., in A | 465 | SOAPER, J., in D | 491 |
| *H. T., in G | 82 | SOUTH, CHARLES F., in C | 443 |
| * " in G | 402 | " " in G | 531 |
| * " in D | 404 | SPOHR, in F | 251 |
| *HARRIS, J. T., in Eb | 507 | *STAINER, SIR JOHN, in A minor | 266, 382 |
| HAVERGAL, REV. W. H., in Eb | 376 | *STEGGALL, DR., in G | 208 |
| HAWES, in E | 92 | * " in D | 215 |
| HAYES, DR. W., in F | 422 | " in G minor | 428 |
| *HOPKINS, DR. E. J., in G | 237 | | |
| * " " in Bb | 249 | | |
| * " " in C | 271 | | |
| * " " in F | 280 | | |
| * " " in F | 324 | | |
| * " " in A | 456 | | |

| | Nos. | | Nos. |
|--------------------------------------|------------------------|--|---------------------------|
| *STONEX, HENRY, in F minor | 350 | WALMISLEY, DR. T. A., in C | 344 |
| TURLE, J., in F | 86, 349 | *WARD, JOHN C., in B \flat | 455 |
| " in D | 89 | " " in F | 509, 534 |
| " in C | 123 | WESLEY, S., in G | 214 |
| " in A \flat | 134 | *WESLEY, DR. S. S., in F | 397 |
| " in F | 195, 311 | * " " in E | 445 ; (in E \flat) 547 |
| " in D | 386 ; (in D minor) 387 | * " " in B \flat | 551 |
| WALMISLEY, DR. T. A., in A | 124, 213 | *WILLIAMS, C. LEE, Mus. B., in B \flat | 232 |
| " " in F | 245 | " " " in D | 409 |
| " " in E | 321 | WOODWARD, DR. R., in D | 401 |
| | | " " in D | 526 |

TRIPLE CHANTS.

| | Nos. |
|---------------------------------------|------|
| *ELLIOTT, J. W., in D | 176 |
| * " " in B \flat | 281 |
| *NAYLOR, DR. J., in F | 550 |

QUADRUPLE CHANTS.

| | Nos. |
|---|------|
| *ELLIOTT, J. W., in E \flat | 424 |
| *OAKELEY, SIR H. S., in F | 364 |

COMMUNION SERVICE

KYRIE, CREDO, SANCTUS, AND GLORIA.

| | Nos. |
|---------------------|--------------------|
| NAYLOR, DR. | 171, 172, 173, 174 |

KYRIE ELEISON.

| | Nos. | | Nos. |
|--|------|--|------|
| *COBB, GERARD F., Mus. B., in F | 160 | *HERVEY, REV. F. A. J., in B \flat | 168 |
| * " " " in A | 166 | *KENNETT, GEORGE, in G | 159 |
| * " " " in A minor | 169 | *LÖHR, HARVEY, in F | 162 |
| * " " " in F | 170 | *MERCER'S CHURCH PSALTER, From, in G. | 164 |
| *FITTON, WALTER, in E \flat | 163 | *NAYLOR, DR., in G. | 171 |
| * " " in B \flat | 167 | *SOUTH, CHARLES F., in E \flat | 161 |
| *HERVEY, REV. F. A. J., in G minor | 165 | | |

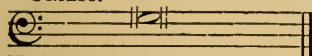
THE FERIAL RESPONSES

THE PRECES AND SUFFRAGES OF THE MORNING AND EVENING PRAYER

With the Ancient Melody by JOHN MARBECK

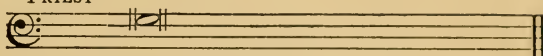
Harmonised by J. W. ELLIOTT.

PRIEST.



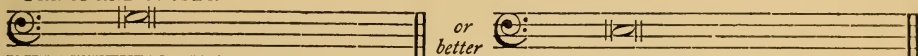
When the wicked man . . .

PRIEST



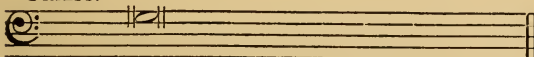
Dearly beloved brethren, . . . saying after me;

PRIEST AND PEOPLE.



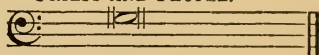
Almighty and most merciful Father; we have erred . . . of Thy holy Name. Amen.

PRIEST.



Almighty God, the Father of our Lord . . Amen.

PRIEST AND PEOPLE.



Our Father, . . Amen.

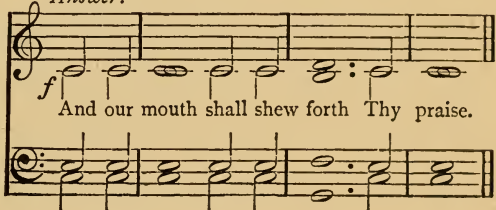
PRIEST.



O Lord, open Thou our lips.

(1)

Answer.



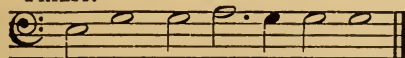
And our mouth shall shew forth Thy praise.



or (2)

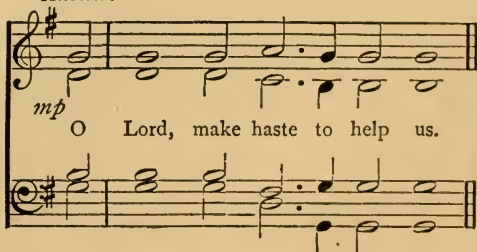
And our mouth shall shew forth Thy praise.

PRIEST.



O God, make speed to save us.

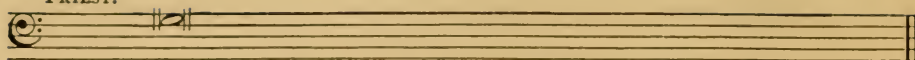
Answer.



O Lord, make haste to help us.

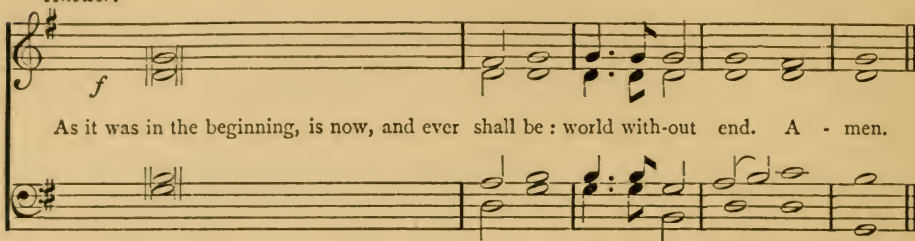
THE FERAL RESPONSES.

PRIEST.



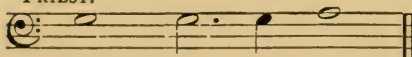
Glory be to the Father, and to the Son : and to the Holy Ghost ;

Answer.



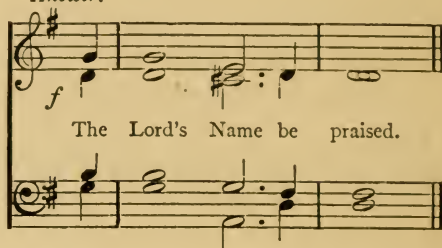
As it was in the beginning, is now, and ever shall be : world with-out end. A - men.

PRIEST.



Praise ye the Lord.

Answer.



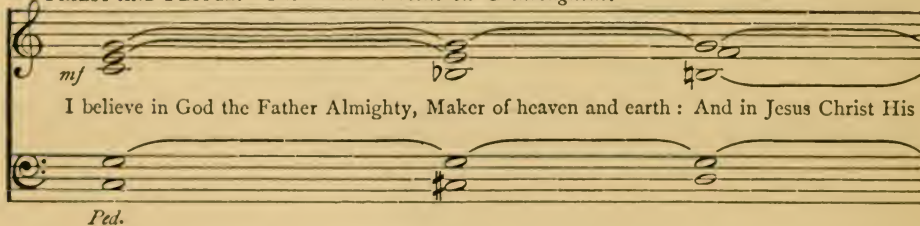
The Lord's Name be praised.

Here follow the VENITE, the PSALMS for the day, the LESSONS, and the CANTICLES.

THE APOSTLES' CREED

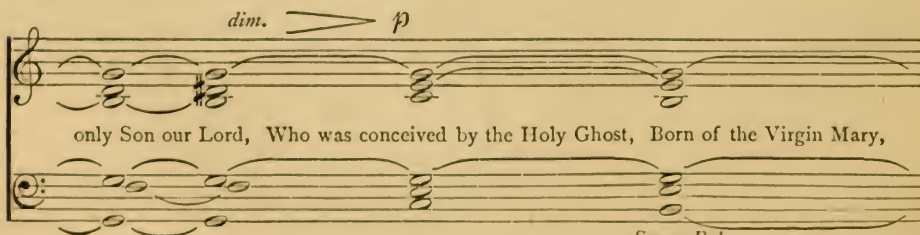
With accompanying harmonies by J. W. ELLIOTT.

PRIEST AND PEOPLE. *The Voices to recite on G throughout.*



I believe in God the Father Almighty, Maker of heaven and earth : And in Jesus Christ His

Ped.



only Son our Lord, Who was conceived by the Holy Ghost, Born of the Virgin Mary,

Senza Ped.

THE FERAL RESPONSES.

Suffered under Pontius Pilate, Was crucified, dead, and buried, He descended into hell ;

cres.

The third day He rose again from the dead, He ascended into heaven, And sitteth on the

P.d.

right hand of God the Father Almighty ; From thence Heshall come to judge the quick and the

fz

dead. I believe in the Holy Ghost ; The holy Catholick Church ; The Communion of Saints ;

f

The Forgiveness of sins ; The Resurrection of the body, And the life everlasting. *A - men.

* Either of the following may be sung :

1

A - men.

2

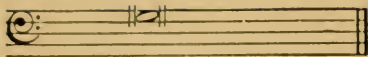
A - men.

3

A - men.

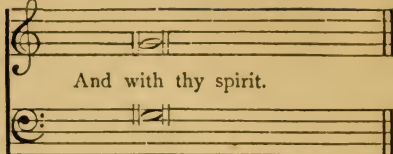
THE FERAL RESPONSES.

PRIEST.



The Lord be with you.

Answer.



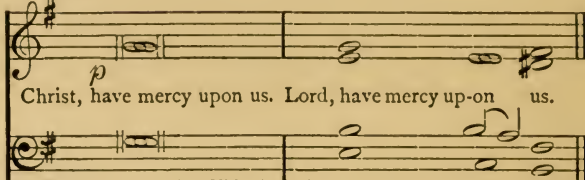
And with thy spirit.

PRIEST.



Let us pray. Lord, have
mercy upon us.

Answer.

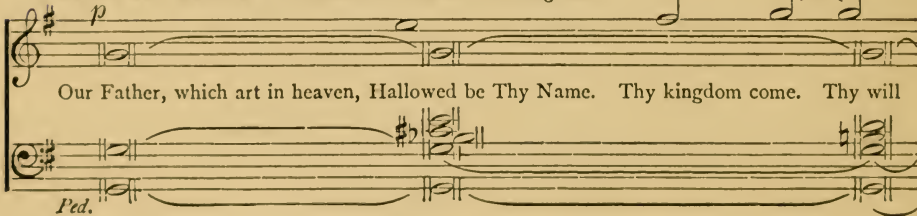


Christ, have mercy upon us. Lord, have mercy up-on us.

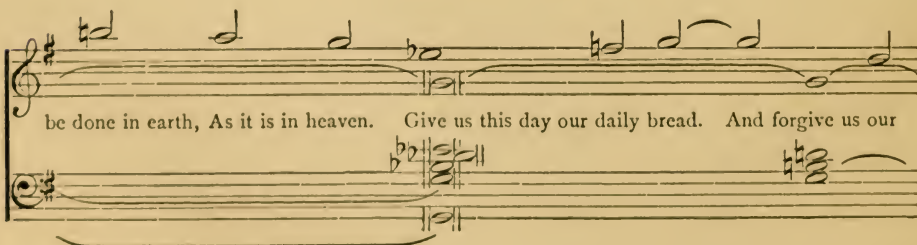
THE LORD'S PRAYER

With accompanying harmonies by J. W. ELLIOTT.

PRIEST AND PEOPLE. *The voices to recite on G throughout.*



Ped.



THE FERAL RESPONSES.

trespasses, As we forgive them that trespass against us. And lead us not into temptation.

cres.

But deliver us from evil. *A - men.

In Harmony.

*A - men.

PRIEST.

O Lord, shew Thy mercy up - on us.

Answer.

And grant us Thy sal - va - tion.

PRIEST.

O Lord, save the Queen.

Answer.

And mercifully hear us when we call up - on . . Thee.

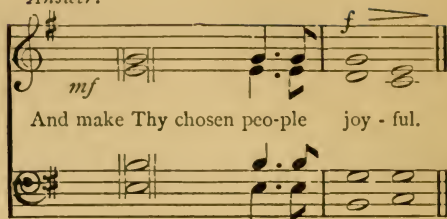
THE FERAL RESPONSES.

PRIEST.



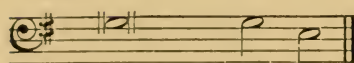
Endue Thy Ministers with right-eous-ness.

Answer.



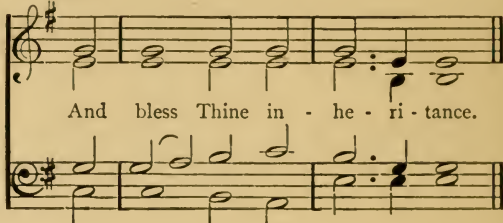
And make Thy chosen peo-ple joy - ful.

PRIEST.



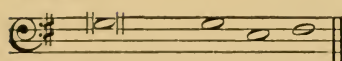
O Lord, save Thy peo - ple.

Answer.



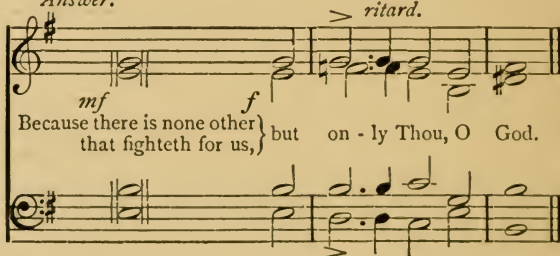
And bless Thine in - he - ri - tance.

PRIEST.



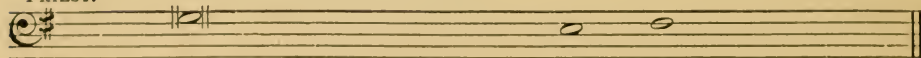
Give peace in our time, O Lord.

Answer.



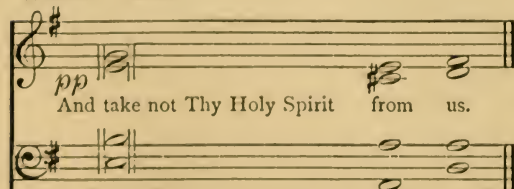
Because there is none other } but on - ly Thou, O God.
that fighteth for us, }

PRIEST.



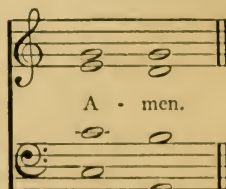
O God, make clean our hearts with - in us.

Answer. Slower.



And take not Thy Holy Spirit from us.

After Collects.



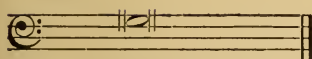
A - men.

THE FESTAL RESPONSES

THE PRECES AND SUFFRAGES OF THE MORNING AND EVENING PRAYER

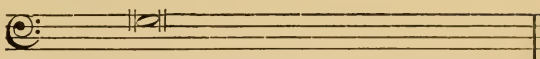
Harmonised by TALLIS for Festal Days.

PRIEST.



When the wicked man . . .

PRIEST.



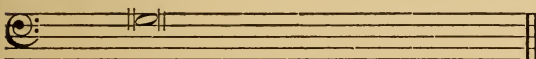
Dearly beloved brethren, . . . saying after me ;

PRIEST AND PEOPLE.



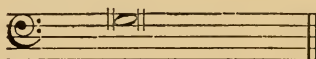
Almighty and most merciful Father ; we have erred . . . of Thy holy Name. Amen.

PRIEST.



Almighty God, the Father of our Lord . . Amen.

PRIEST.



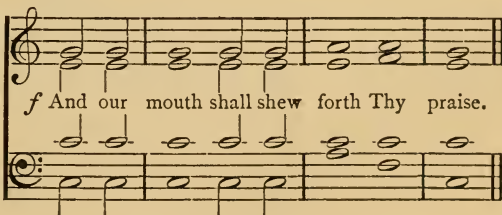
Our Father, . . Amen.

PRIEST.



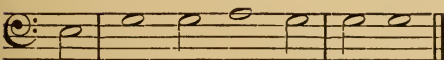
O Lord, open Thou our lips.

Answer.



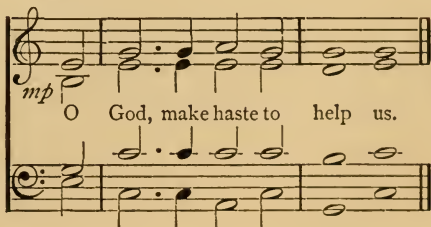
f And our mouth shall shew forth Thy praise.

PRIEST.



O God, make speed to save us.

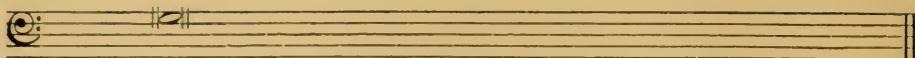
Answer.



mp O God, make haste to help us.

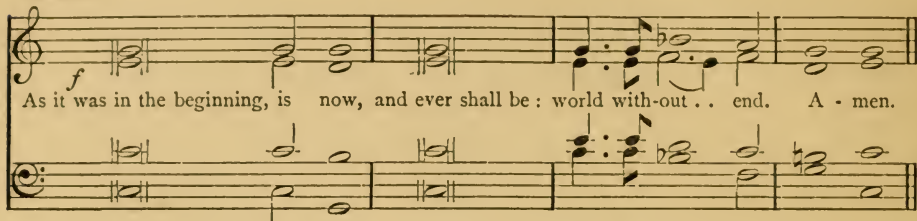
THE FESTAL RESPONSES.

PRIEST.

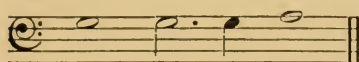


Glory be to the Father, and to the Son : and to the Holy Ghost :

Answer.

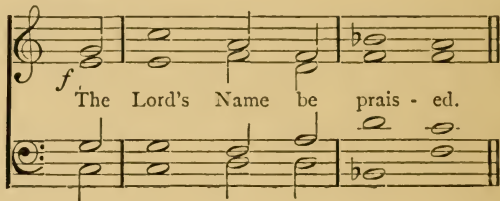


PRIEST.



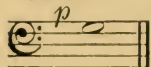
Praise ye the Lord.

Answer.

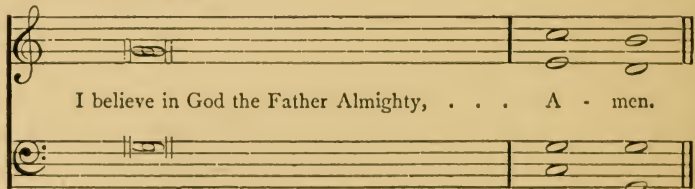


Here follow the VENITE, the PSALMS for the day, the LESSONS, and the CANTICLES.

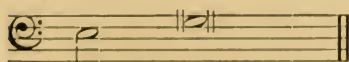
ORGAN.



PRIEST AND PEOPLE.

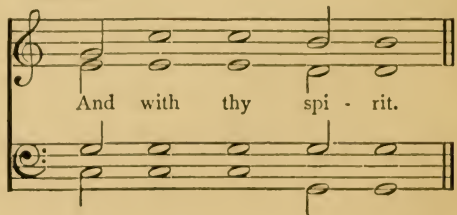


PRIEST.



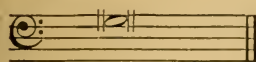
The Lord be with you.

Answer.



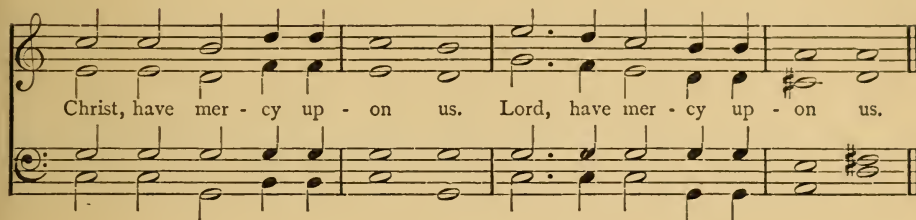
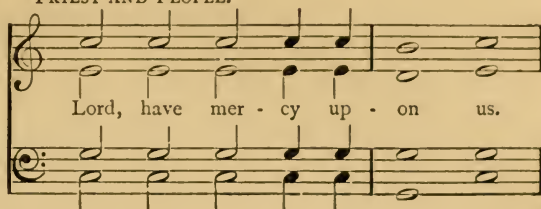
THE FESTAL RESPONSES.

PRIEST.

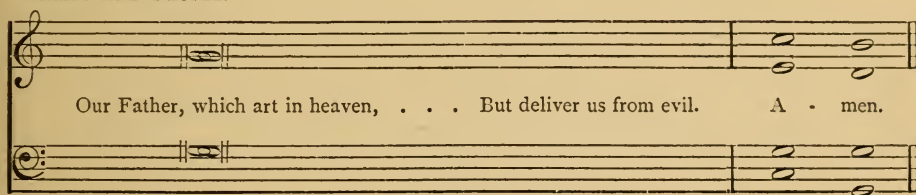


Let us pray.

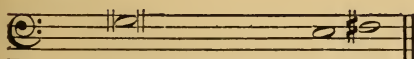
PRIEST AND PEOPLE.



PRIEST AND PEOPLE.

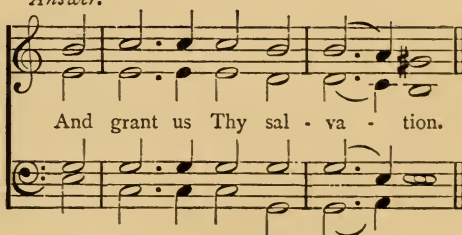


PRIEST.

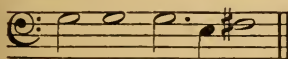


O Lord, shew Thy mercy up - on us.

Answer.

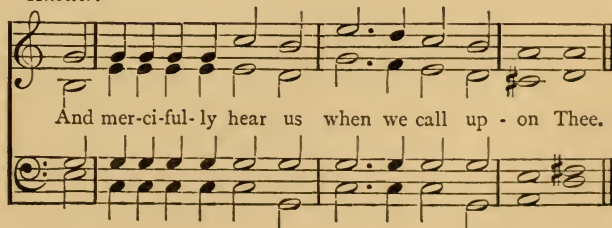


PRIEST.



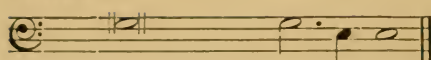
O Lord, save the Queen.

Answer.



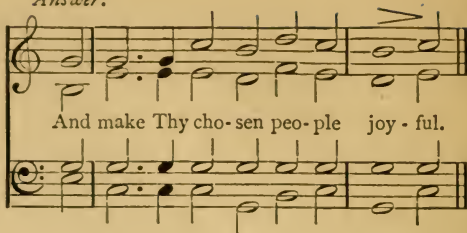
THE FESTAL RESPONSES.

PRIEST.



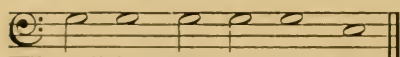
Endue Thy Ministers with right-eous-ness.

Answer.



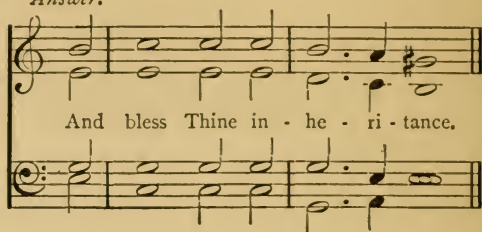
And make Thy cho-sen peo-ple joy-ful.

PRIEST.



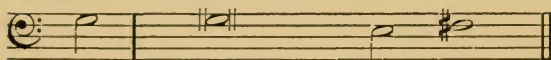
O Lord, save Thy peo-ple.

Answer.



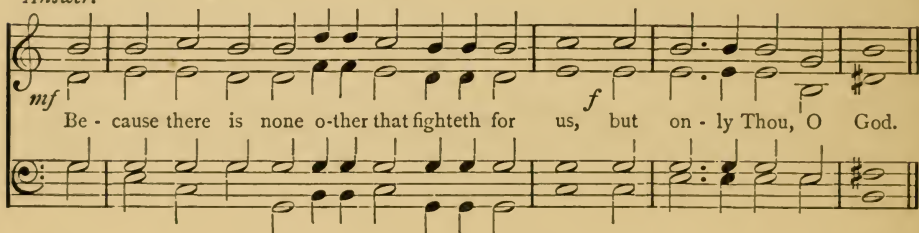
And bless Thine in-he-ri-tance.

PRIEST.



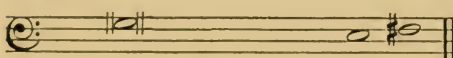
Give peace in our time, O Lord.

Answer.



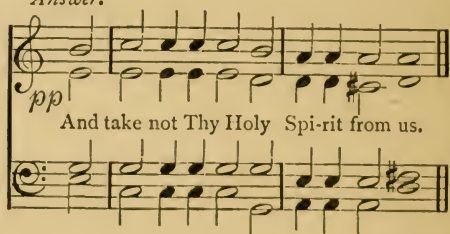
Be-cause there is none o-ther that fighteth for us, but on-ly Thou, O God.

PRIEST.



O God, make clean our hearts with-in us.

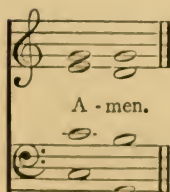
Answer.



And take not Thy Ho-ly Spi-rit from us.

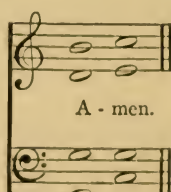
Then follow the COLLECTS and PRAYERS.

After the
1st Collect.



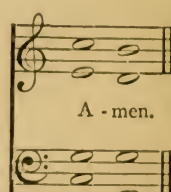
A-men.

After the
2nd Collect,
and Benediction.



A-men.

After the 3rd
Collect, and all
other Prayers.



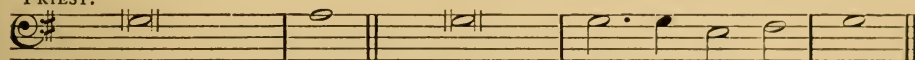
A-men.

THE LITANY

With the Ancient Melody by JOHN MARBECK

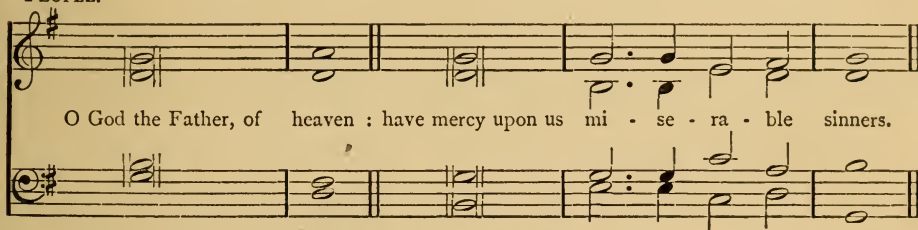
Harmonised by J. W. ELLIOTT.

PRIEST.



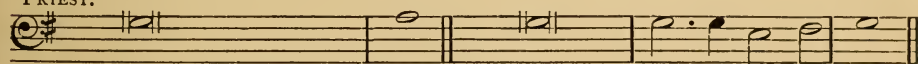
O God the Father, of heaven : have mercy upon us mi - se - ra - ble sinners.

PEOPLE.



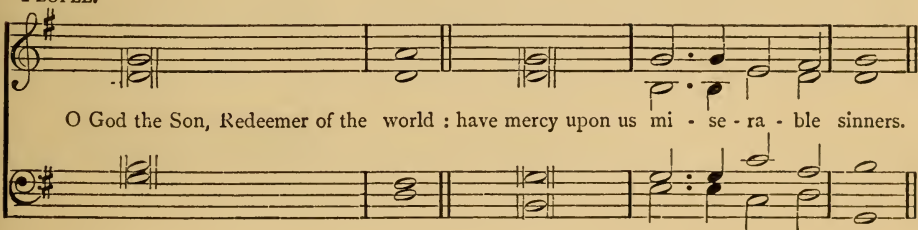
O God the Father, of heaven : have mercy upon us mi - se - ra - ble sinners.

PRIEST.



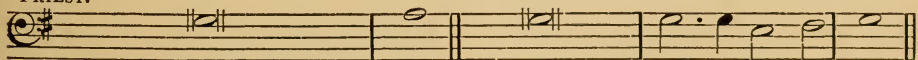
O God the Son, Redeemer of the world : have mercy upon us mi - se - ra - ble sinners.

PEOPLE.



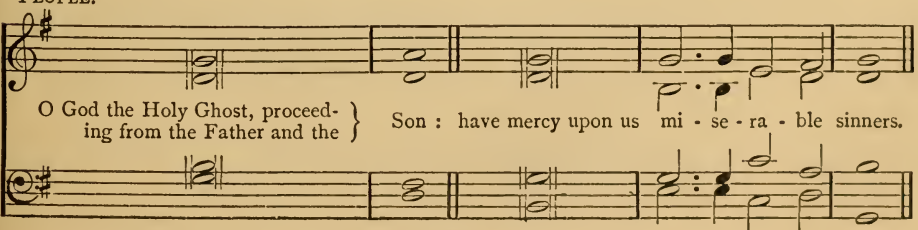
O God the Son, Redeemer of the world : have mercy upon us mi - se - ra - ble sinners.

PRIEST.



O God the Holy Ghost, proceed- } Son : have mercy upon us mi - se - ra - ble sinners.
ing from the Father and the }

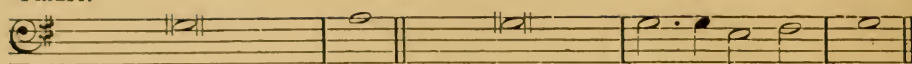
PEOPLE.



O God the Holy Ghost, proceed- } Son : have mercy upon us mi - se - ra - ble sinners.
ing from the Father and the }

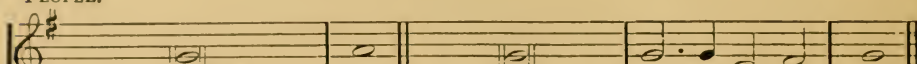
THE LITANY.

PRIEST.




O holy, blessed, and glorious } God : have mercy upon us mi - se - ra - ble sinners.
Trinity, three Persons and one }

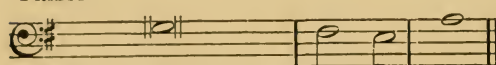
PEOPLE.



O holy, blessed, and glorious } God : have mercy upon us mi - se - ra - ble sinners.
Trinity, three Persons and one }

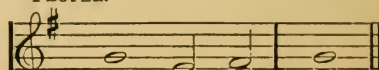


PRIEST.

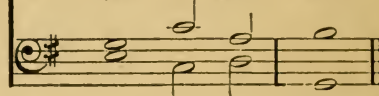


Remember not Lord . . . } us for ever.
and be not angry with }

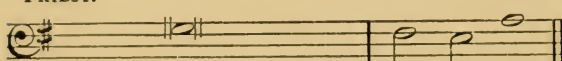
PEOPLE.



Spare us, good Lord.

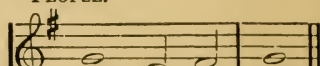


PRIEST.

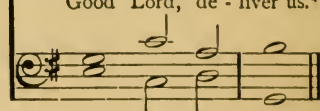


From all evil . . . and from everlast - ing dam - nation,

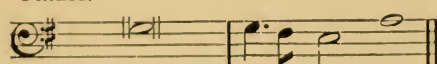
PEOPLE.



Good Lord, de - liver us.*

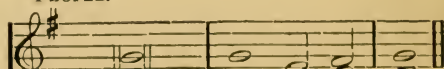


PRIEST.

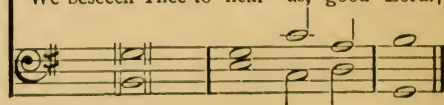


We sinners . . . } in the right way ;
Church universal }

PEOPLE.



We beseech Thee to hear us, good Lord.†

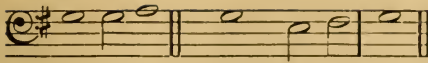


* This Response to be repeated after the next *seven* supplications.

† This Response to be repeated after the next *twenty* supplications.

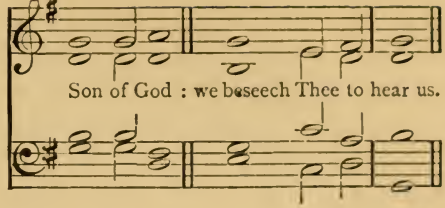
THE LITANY.

PRIEST.



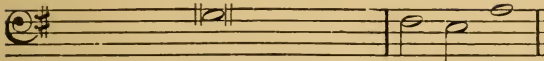
Son of God : we beseech Thee to hear us.

PEOPLE.



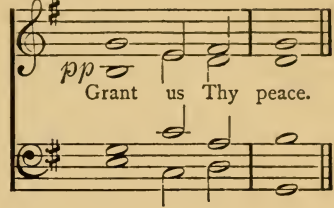
Son of God : we beseech Thee to hear us.

PRIEST.



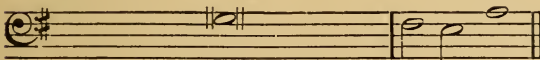
O Lamb of God : that takest away the sins of the world ;

PEOPLE.



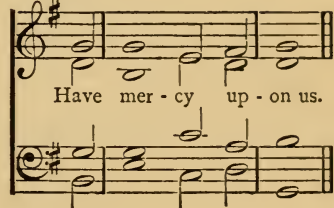
Grant us Thy peace.

PRIEST.



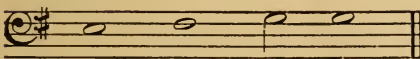
O Lamb of God : that takest away the sins of the world ;

PEOPLE.



Have mer - cy up - on us.

PRIEST.



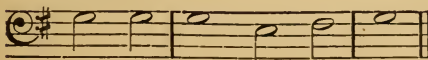
O Christ, hear us.

PEOPLE.



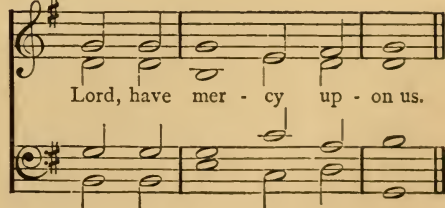
O Christ, hear us.

PRIEST.



Lord, have mer - cy up - on us.

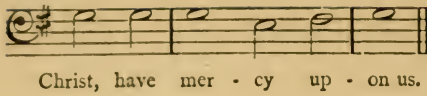
PEOPLE.



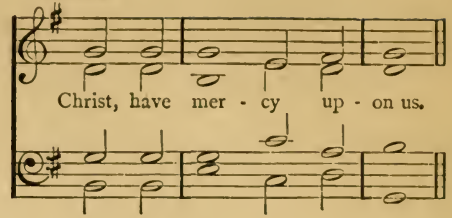
Lord, have mer - cy up - on us.

THE LITANY.

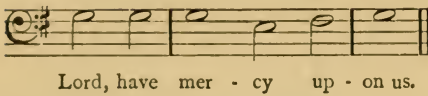
PRIEST.



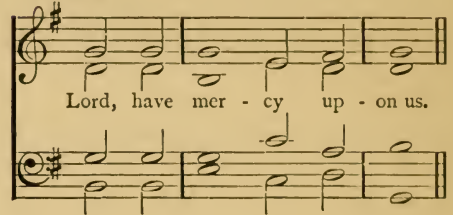
PEOPLE.



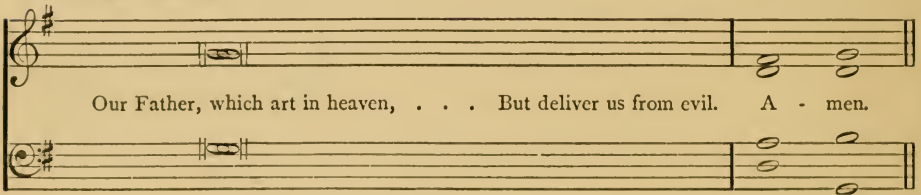
PRIEST.



PEOPLE.



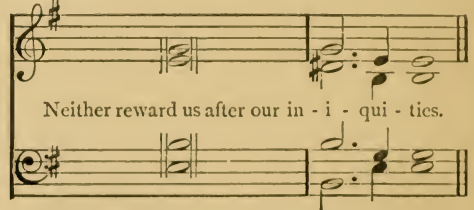
PRIEST AND PEOPLE.



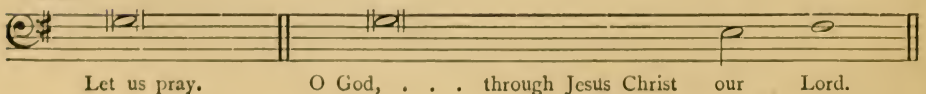
PRIEST.



Answer.

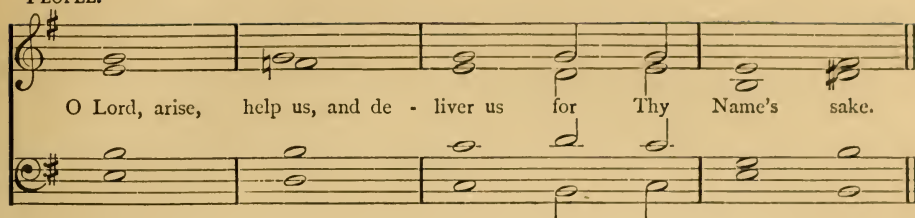


PRIEST.



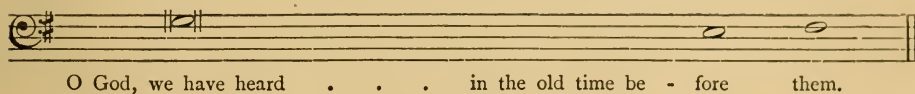
THE LITANY.

PEOPLE.



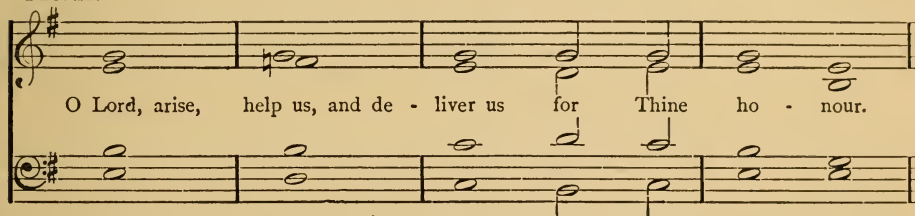
O Lord, arise, help us, and de - liver us for Thy Name's sake.

PRIEST.



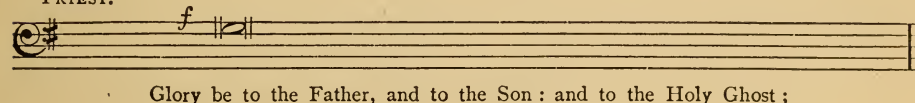
O God, we have heard . . . in the old time be - fore them.

PEOPLE.



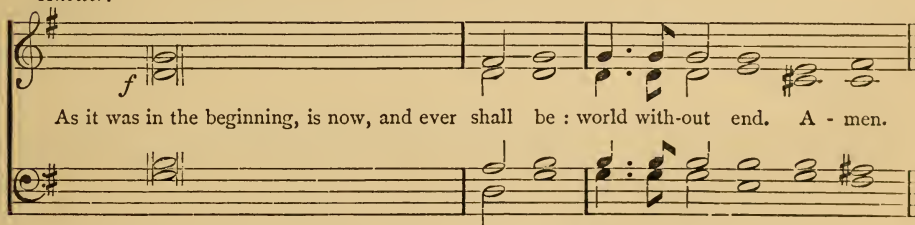
O Lord, arise, help us, and de - liver us for Thine ho - nour.

PRIEST.



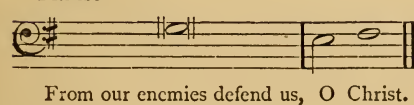
Glory be to the Father, and to the Son : and to the Holy Ghost ;

Answer.



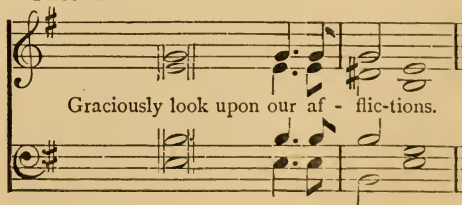
As it was in the beginning, is now, and ever shall be : world with-out end. A - men.

PRIEST.



From our enemies defend us, O Christ.

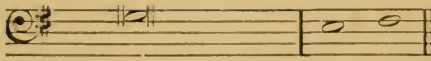
PEOPLE.



Graciously look upon our af - flic-tions.

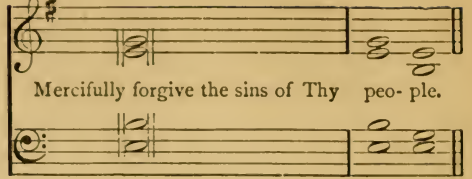
THE LITANY.

PRIEST.



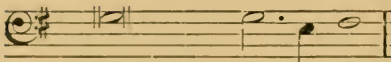
Pitifully behold the sorrows of our hearts.

PEOPLE.



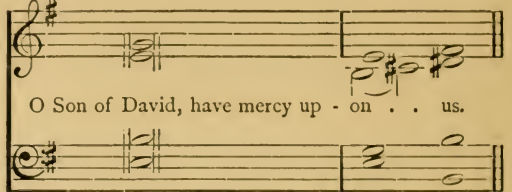
Mercifully forgive the sins of Thy people.

PRIEST.



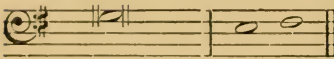
Favourably with mercy hear our prayers.

PEOPLE.



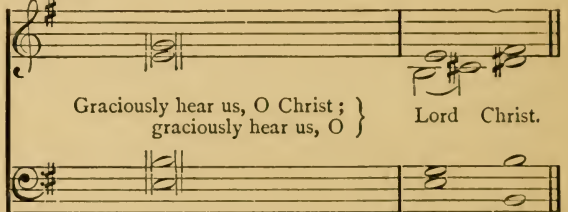
O Son of David, have mercy upon us.

PRIEST.



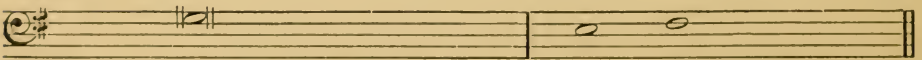
Both now and ever } O Christ.
vouchsafe to hear us,

PEOPLE.



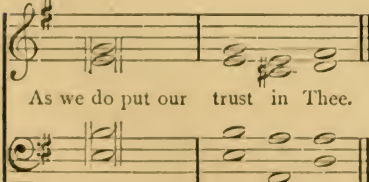
Graciously hear us, O Christ ; } Lord Christ.
graciously hear us, O

PRIEST.



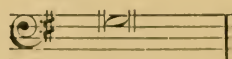
O Lord, let Thy mercy be shewed upon us ;

Answer.



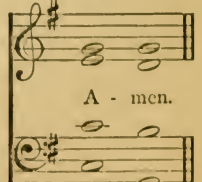
As we do put our trust in Thee.

PRIEST.



Let us pray . . .

PEOPLE.



A - men.

THE CANTICLES

VENITE, EXULTEMUS DOMINO.

DR. CROTCH

1

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

J. JONES

2

Two staves of music in D major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

REV. F. A. J. HERVEY

3

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

DR. CROTCH

4

Two staves of music in D major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

W. RUSSELL

5

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

DR. CHARD

6

Two staves of music in D major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

DR. PRING

7

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

DR. GAUNTLETT

8

Two staves of music in D major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

C. GIBBONS

9

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

F. J. KARN

10

Two staves of music in D major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of four measures.

THE CANTICLES, *VENITE.*

G. F. JACKMAN

11

DR. S. S. WESLEY

12

TOMLINSON

13

H. R. BIRD

14

C. KING

15

SIR GEORGE ELVEY

16

DR. E. G. MONK

17

W. S. HOYTE

18

ANON

19

DR. NARES

20

J. JONES

21

DR. NARES

22

THE CANTICLES, *VENITE.*

GERARD F. COBB

REV. W. TUCKER

23

24

J. BATTISHILL

M. B. ELLIOTT

25

26

W. RUSSELL

DR. T. A. WALMSLEY

27

28

H. T.

GOODSON

29

30

EASTER ANTHEM.

First Setting.

GREGORIAN

Second Setting.

PELHAM HUMFREY

31

32

QUEEN'S ACCESSION HYMN.

To be used instead of the VENITE.

DR. ARMES

33

THE CANTICLES.

TE DEUM LAUDAMUS.

First Setting.

Verses 1 to 13.

SIR G. A. MACFARREN

34

Verses 14 to 21.

DR. J. NAYLOR

35

Verses 22 to end.

GEORGE KENNETT

36

Third Setting.

Verses 1 to 13.

DR. ARMES

40

Verses 14 to 21.

PYMAR

41

Verses 22 to end.

G. F. VINCENT

Second Setting.

Verses 1 to 13.

DR. J. NAYLOR

37

Verses 14 to 21.

DR. P. HAYES

38

Verses 22 to end.

DR. J. NAYLOR

39

Fourth Setting.

Verses 1 to 13.

J. BATTISHILL

43

Verses 14 to 21.

DR. HAYDN KEETON

44

Verses 22 to end.

DR. W. HAYES

45

THE CANTICLES, *Te Deum.*

Fifth Setting.

Verses 1 to 13.

B. R.

46

Verses 14 to 21.

J. W. ELLIOTT

47

Verses 22 to end.

G. WOODWARD

48

Seventh Setting.

Verses 1 to 13.

DR. ALCOCK

52

Verses 14 to 21.

W. RUSSELL

53

Verses 22 to end.

DR. GAUNTLETT

54

Sixth Setting.

Verses 1 to 13.

T. TALLIS

49

Verses 14 to 21.

DR. ALCOCK

50

Verses 22 to end.

DR. J. NAYLOR

51

Eighth Setting.

Verses 1 to 13.

DR. CROTCH

55

Verses 14 to 21.

DR. J. NAYLOR

56

Verses 22 to end.

REV. W. FELTON

57

THE CANTICLES, *Te Deum*.

Ninth Setting.

Verses 1 to 13.

R. S. BURTON

58

Verses 14 to 21.

DEAN ALDRICH

59

Verses 22 to end.

DR. E. J. CROW

60

Tenth Setting.

Verses 1 to 13.

J. W. ELLIOTT

61

Verses 14 to 21.

SIR G. A. MACFARREN

62

Verses 22 to end.

J. K. PINE

63

Eleventh Setting.

Verses 1 to 13.

W. J. IONS

64

Verses 14 to 21.

W. J. IONS

65

Verses 22 to end.

W. J. IONS

66

Twelfth Setting.

Verses 1 to 13.

J. BARNBY

67

Verses 14 to 21.

J. BARNBY

68

Verses 22 to end.

J. BARNBY
dim. e rall.

69

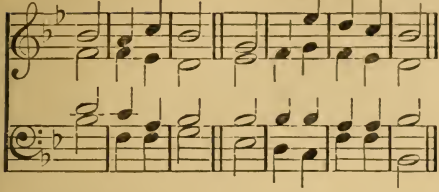
THE CANTICLES.

BENEDICITE, OMNIA OPERA.

First Setting.

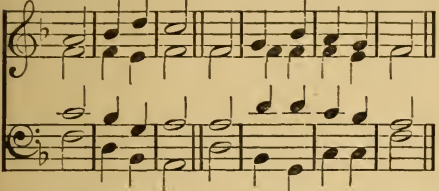
Verses 1 to 17.

W. A. BLAKELEY



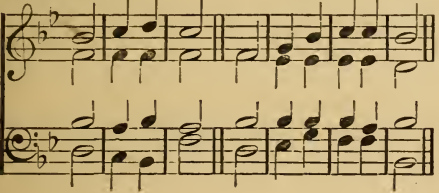
Verses 18 to 25.

REV. F. A. J. HERVEY



Verses 26 to end.

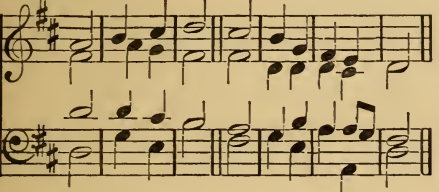
GERARD F. COBB



Second Setting.

Verses 1 to 17.

DR. S. S. WESLEY



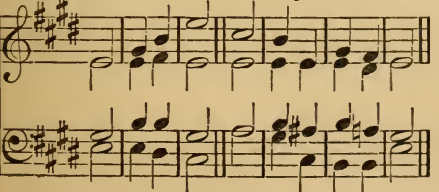
Verses 18 to 25.

J. BATTISHILL



Verses 26 to end.

J. F. BURROWES



Third Setting.

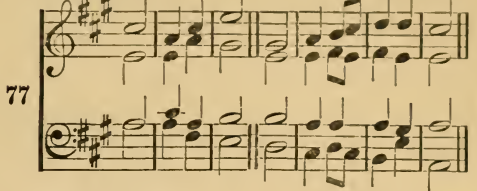
Verses 1 to 17.

DR. CROTCH



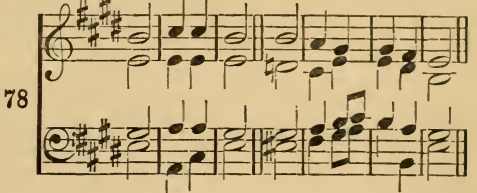
Verses 18 to 25.

DR. J. NAYLOR



Verses 26 to end.

GERARD F. COBB



Fourth Setting.

Verses 1 to 17.

GREGORIAN



Verses 18 to 25.

GREGORIAN



Verses 26 to end.

GREGORIAN



THE CANTICLES, *BENEDICITE.*

Fifth Setting.

H. T.

82

Sixth Setting.

GEORGE LAKE

83

O all ye Works of the Lord, bless ye the Lord : praise Him, and mag-ni - fy Him for ever.

O ye Angels of the Lord, bless ye the Lord : praise Him, and mag-ni - fy Him for ever.

BENEDICTUS.

First Setting.

DR. CROTCH

84

Second Setting.

DR. CROTCH

85

Third Setting.

J. TURLE

86

THE CANTICLES, *BENEDICTUS*.

Fourth Setting.

H. R. BIRD

87

Fifth Setting.

H. R. BIRD

88

Sixth Setting.

TURLE

89

Seventh Setting.

J. ROBINSON

90

Eighth Setting.

DEAN ALFORD

91

Ninth Setting.

HAWES

92

THE CANTICLES, *BENEDICTUS*.

Tenth Setting.

ANON

93

Eleventh Setting.

S. MATTHEWS

94

Twelfth Setting.

ERNEST LAKE

95

JUBILATE DEO.

First Setting.

DR. ARMES

96

Second Setting.

DR. J. NAYLOR

97

Third Setting.

MYLES B. FOSTER

98

Fourth Setting.

DR. T. A. WALMSLEY

99

Fifth Setting.

H. DANCEY

100

Sixth Setting.

J. C. WARD

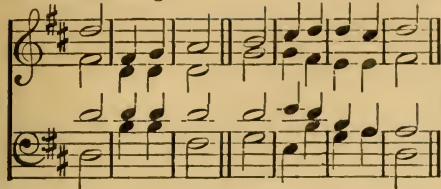
101

THE CANTICLES, *FUBILATE.*

Seventh Setting.

DR. E. G. MONK

102



Eighth Setting.

BISHOP TURTON

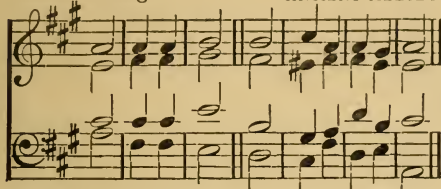
103



Ninth Setting.

ANCIENT MELODY

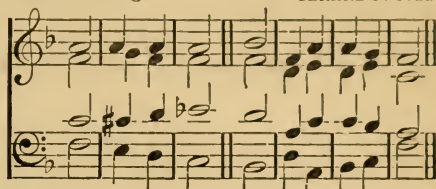
104



Tenth Setting.

GERARD F. COBB

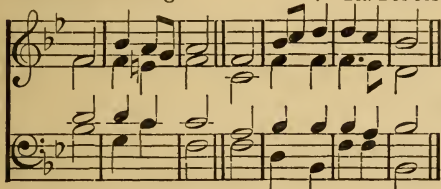
105



Eleventh Setting.

DR. DUPUIS

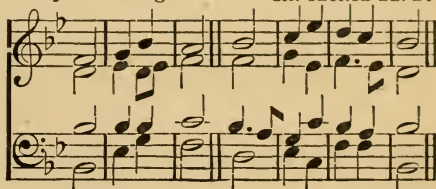
106



Twelfth Setting.

SIR GEORGE ELVEY

107



QUICUNQUE VULT.

First Setting.

Second Setting.

Third Setting.

108



109



110

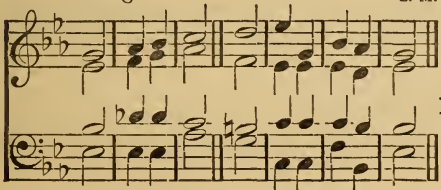


MAGNIFICAT.

First Setting.

S. M.

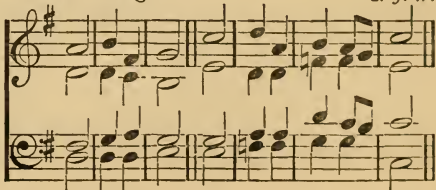
111



112

Second Setting.

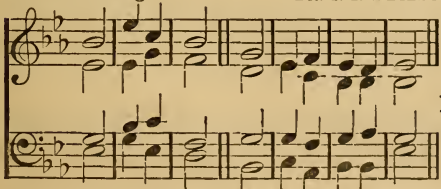
S. J. W.



Third Setting.

DR. S. S. WESLEY

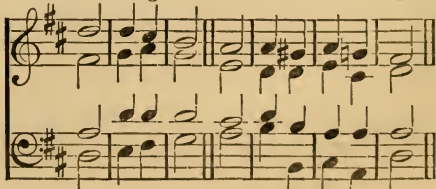
113



114

Fourth Setting.

B. R.



THE CANTICLES, *MAGNIFICAT.*

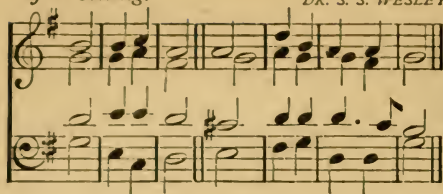
Fifth Setting.

DR. S. S. WESLEY

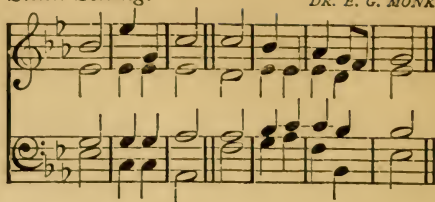
Sixth Setting.

DR. E. G. MONK

115



116



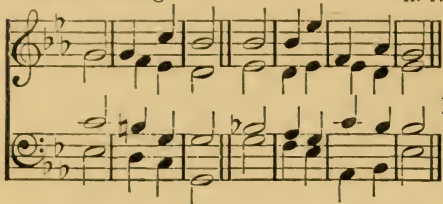
Seventh Setting.

H. T.

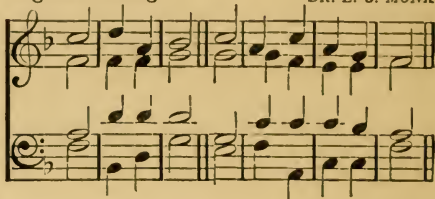
Eighth Setting.

DR. E. G. MONK

117



118



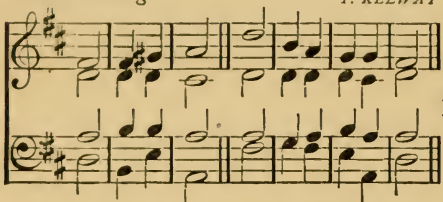
Ninth Setting.

T. KELWAY

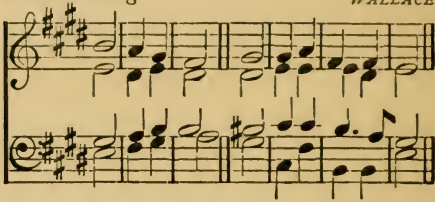
Tenth Setting.

WALLACE

119



120



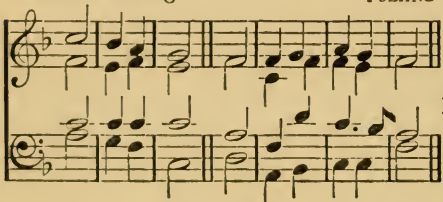
Eleventh Setting.

POLAND

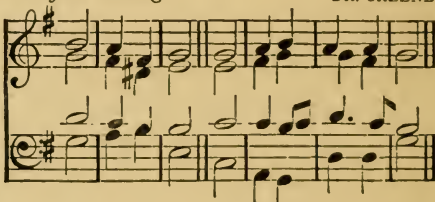
Twelfth Setting.

DR. GREENE

121



122



CANTATE DOMINO.

First Setting.

J. TURLE

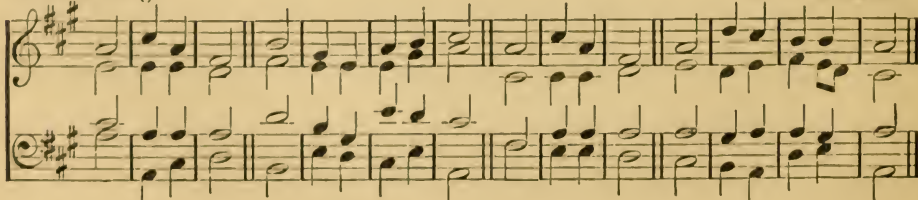
123



Second Setting.

DR. T. A. WALMSLEY

124



THE CANTICLES, *CANTATE DOMINO.*

Third Setting.

M. B. ELLIOTT

125



Fourth Setting.

W. F. JONES

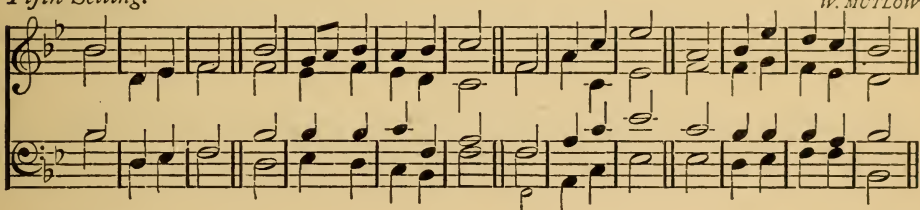
126



Fifth Setting.

W. MUTLOW

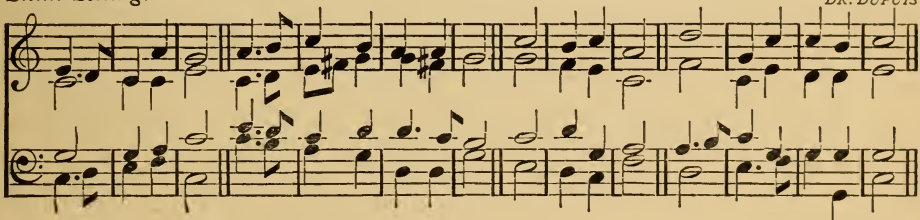
127



Sixth Setting.

DR. DUPUIS

128



Seventh Setting.

W. JACKSON

129



Eighth Setting.

DR. CROTCH

130



THE CANTICLES, *CANTATE DOMINO*,

Ninth Setting.

R. COOKE

131

Tenth Setting.

DR. GAUNTLETT

132

Eleventh Setting.

SIR GEORGE ELVEY

133

Twelfth Setting.

J. TURLE, arranged by J. W. ELLIOTT

34

NUNC DIMITTIS.

First Setting.

DR. J. F. BRIDGE

135

Second Setting.

S. M.

136

Third Setting.

A. BENNETT

137

Fourth Setting.

M. B. ELLIOTT

138

THE CANTICLES, *NUNC DIMITTIS*.

Fifth Setting.

DR. J. NAYLOR

Sixth Setting.

F. A. W. DOCKER

139

Two staves of music in G major, 4/4 time. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

140

Two staves of music in G major, 4/4 time. The melody in the upper staff continues with similar rhythmic patterns, supported by the lower staff.

Seventh Setting.

GREGORIAN

Eighth Setting.

DR. E. G. MONK

141

Two staves of music in G major, 4/4 time. The melody is characterized by a more spacious, Gregorian-like feel with longer note values.

142

Two staves of music in G major, 4/4 time. The melody in the upper staff shows a more active, eighth-note driven rhythm.

Ninth Setting.

DR. W. B. GILBERT

Tenth Setting.

TALLIS

143

Two staves of music in G major, 4/4 time. The melody features a mix of eighth and sixteenth notes.

144

Two staves of music in G major, 4/4 time. The melody is composed of sustained chords and longer note values, characteristic of Tallis's style.

Eleventh Setting.

W. JACKSON, arranged by C. E. STEPHENS

145

Two staves of music in G major, 4/4 time. The melody in the upper staff is more complex, with frequent sixteenth-note passages.

Twelfth Setting.

J. BARNBY

146

Two staves of music in G major, 4/4 time. The melody features a variety of rhythmic values, including eighth and sixteenth notes.

DEUS MISEREATUR.

Verses 3 and 5 and GLORIA are to be sung in unison.

First Setting.

DR. STEGGALL

Second Setting.

DR. NARES

147

Two staves of music in G major, 4/4 time. The melody is simple and direct, using mostly quarter and eighth notes.

148

Two staves of music in G major, 4/4 time. The melody in the upper staff is more active, with frequent sixteenth-note passages.

THE CANTICLES, *DEUS MISEREATUR.*

Third Setting.

DR. E. G. MONK

Fourth Setting.

DR. J. NAYLOR

149

150

Fifth Setting.

DR. ARMES

Sixth Setting.

F. A. W. DOCKER

151

152

Seventh Setting.

J. HINDLE

Eighth Setting.

R. FARRANT

153

154

Ninth Setting.

DR. GAUNTLETT

Tenth Setting.

REV. F. A. J. HERVEY

155

156

Eleventh Setting.

GREGORIAN

Twelfth Setting.

Verses 1, 2, 4, 6, 7,
and Gloria.

S. J. W.

157

158

Twelfth Setting. Verses 3 and 5.

S. J. W.

f Let the people praise Thee, O God: Yea, let all the people praise Thee.

KYRIE ELEISON

First Setting.

GEORGE KENNETT

159

p Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

After the 10th Commandment. cres.

In strict time.

Lord, have mercy up-on us, and write all these Thy laws in our hearts, we be - seech . . Thee.

Second Setting.

GERARD F. COBB, MUS. B.

160

Lord, have mer-cy up - on us, . . and in - cline our hearts to keep this law.

After the 10th.

cres.

p Slower.

Lord, have mer-cy up - on us, and write all these Thy laws in our hearts, we be-seech Thee.

KYRIE ELEISON.

Third Setting.

CHARLES F. SOUTH

161

Lord, have mer - cy up - on . . us, and in - cline our hearts to keep this law.

After the 10th.

cres.

dim.

Lord, have mer - cy up - on . . us, and write all these Thy laws in our hearts, we be-seech Thee.

Fourth Setting.

HARVEY LÖHR

162

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

After the 10th.

Lord, have mer-cy up - on us, and write all these Thy laws in our hearts, we be - seech Thee.

KYRIE ELEISON.

Fifth Setting.

WALTER FITTON

163

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

After the 10th.

Lord, have mer-cy up-on us, and write all these Thy laws in our hearts, we be-seech Thee.

Sixth Setting.

From MERCER'S "CHURCH PSALTER"

164

Lord, have mer-cy up-on . . us, and in-cline our hearts to keep this law.

After the 10th.

Lord, have mer-cy up-on . . us, and write all these Thy laws in our hearts, we be-seech Thee.

KYRIE ELEISON.

Seventh Setting.

REV. F. A. J. HERVEY

165

Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

After the 10th.

cres.

dim.

Lord, have mercy up - on us, and write all these Thy laws in our hearts, we be - seech . . Thee.

Ped.

Eighth Setting.

GERARD F. COBB, MUS. B.

166

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

After the 10th.

Lord, have mercy up - on us, and write all these Thy laws in our hearts, we be - seech . . Thee.

KYRIE ELEISON.

Ninth Setting. ♩ = 96.

WALTER FITTON

167

Lord, have mer - cy up - on . . us, and in - cline our hearts to keep this law.

After the 10th.

Lord, have mer-cy up - on us, and write all these Thy laws in our hearts, we be - seech Thee.

Tenth Setting.

After 1, 2, 3, 4, 6, and 8.

REV. F. A. J. HERVEY

168

Lord, have mer - cy up - on . . us, and in - cline our hearts to keep this law.

After 5, 7, and 9.

Lord, have mer - cy up - on . . us, and in - cline our hearts to keep this law.

After the 10th.

Lord, have mer-cy up - on us, and write all these Thy laws in our hearts, we be-seech . . Thee.

KYRIE ELEISON.

Eleventh Setting.

GERARD F. COBB, MUS. B.

169

p

Lord, have mer - cy up - on . . us, and in - cline our hearts to keep this law.

After the 10th.

pp Slower.

Lord, have mer-cy up - on us, and write all these Thy laws in our hearts, we be - seech Thee.

Twelfth Setting.

GERARD F. COBB, MUS. B.

170

p

Lord, have mer - cy up - on . . . us, and in - cline our hearts to keep this law.

After the 10th.

p *pp* *>* *pp*

Lord, have mercy up - on . . . us, and write all these Thy laws in our hearts, we be - seech Thee.

DOXOLOGIES.

Before the Gospel.

After the Gospel.

170A

ff

ff Glo - ry be to Thee, O Lord.

ff

ff Thanks be to Thee, O Lord.

THE COMMUNION SERVICE

KYRIE, Credo, Sanctus, and Gloria in excelsis

Composed by JOHN NAYLOR, Mus. Doc. Oxon.

Organist and Choirmaster of York Minster.

KYRIE ELEISON.

171

Lord, have mer-cy up - on . . us, and in - cline our hearts to keep this law.

After the 10th.

Lord, have mercy up - on . . us, and write all these Thy laws in our hearts, we be - seech Thee.

CREDO.

With spirit. f

172

I be-lieve in one God the Fa-ther Al-migh-ty, Ma-ker of heav'n and

♩ = 120.

f
Ped.

THE COMMUNION SERVICE, *Credo*.

and in- *dim.*

earth, And of all things vi - si - ble, and in - vi - si - ble : And in one Lord

and in - vi - si - ble :

f

p *f*

Je - sus Christ, the on - ly - be - got - ten Son of God, Be - got - ten of His Fa - ther be -

f

- fore all worlds, God of God, Light of Light, Ve - ry God of ve - ry God, Be - got - ten, not

THE COMMUNION SERVICE, *Credo.*

rall. *moderato.*
p

made, Being of one substance with the Fa-ther; By whom all things were made, Who for us men, and for our sal-

rall. *pp* *poco lento.*

-vation came down from heav'n, And was in-car-nate by the Ho-ly Ghost of the Vir-gin

p *rall.* *pp* *poco lento.*

Ma-ry, And was made . man, And was cru-ci-fied al-so for us un-der Pon-tius Pi-late.

THE COMMUNION SERVICE, *Credo*.

He - bu - ri - ed. . . . *tempo primo.*

He suffer'd and was bu - ried, was bu - ri - ed, And the third day He

bu - ri - ed, . . . *tempo primo.*

heav'n, And

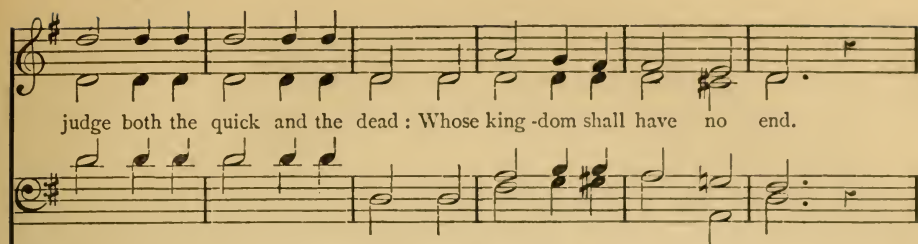
rose a - gain ac - cord - ing to the Scrip - tures, And as - cend - ed in - to heav'n, And sit -

sit - teth

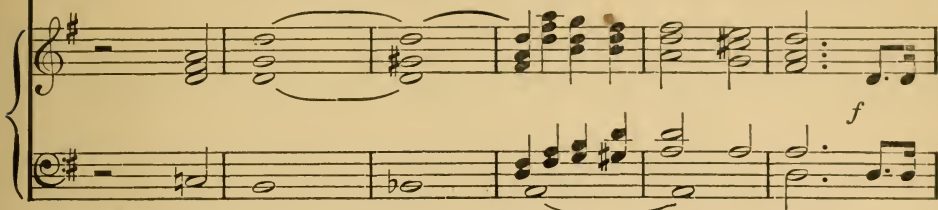
- - teth on the right hand of the Fa - ther. And He shall come a - gain with glo - ry to

The musical score is written for a vocal soloist and a piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'tempo primo'. The lyrics are from the Credo, describing the death, burial, and resurrection of Jesus Christ. The score is divided into four systems. The first system shows the vocal entry with the lyrics 'He - bu - ri - ed.' and a piano accompaniment. The second system continues the vocal line with 'He suffer'd and was bu - ried, was bu - ri - ed, And the third day He' and the piano accompaniment. The third system shows the vocal line with 'heav'n, And' and the piano accompaniment. The fourth system shows the vocal line with 'rose a - gain ac - cord - ing to the Scrip - tures, And as - cend - ed in - to heav'n, And sit -' and the piano accompaniment. The final system shows the vocal line with 'sit - teth' and the piano accompaniment. The lyrics continue on the next page.

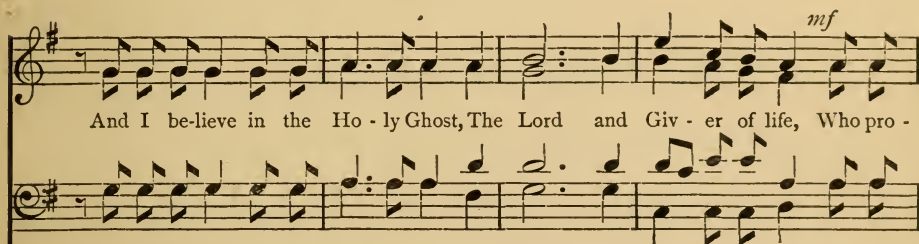
THE COMMUNION SERVICE, *Credo.*



judge both the quick and the dead : Whose king - dom shall have no end.



f



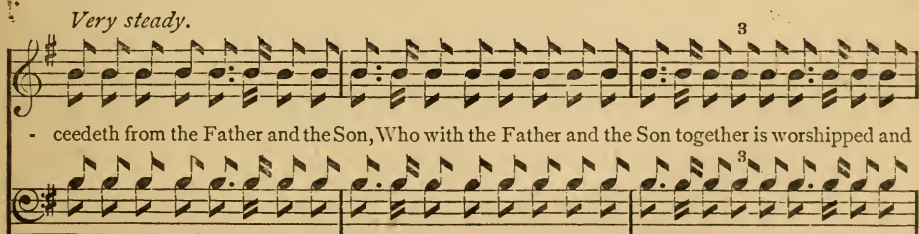
And I be - lieve in the Ho - ly Ghost, The Lord and Giv - er of life, Who pro -

mf



mf

Very steady.



- ceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and

3



THE COMMUNION SERVICE, *Credo*.

f

glo-ri-fied, Who spake by the Pro - phets. And I be-lieve one Cath-o-lick and

cres. f f

dim. rall. poco lento. p

A - pos-to-lick Church. I ac - knowledge one Baptism for the re - mis-sion of sins, And I

dim. rall. poco lento. p

Ped.

cres. dim. pp

look for the Re-sur- rec-tion of the dead, And the life of the world to . come. A - men.

cres. dim. pp

THE COMMUNION SERVICE.

SANCTUS.

173

p *cres.* *f*

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, Heav'n and

earth are full of Thy glo - ry : Glo - ry be to Thee, O Lord most High. A - - men.

dim. p.

GLORIA IN EXCELSIS.

174

With spirit. ♩ = 120. *f* *p*

Glo - ry be to God on high, . . and in earth peace, good

will tow'rs men. We praise Thee, we bless Thee, we wor - ship Thee, we

THE COMMUNION SERVICE, *GLORIA IN EXCELSIS.*

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

heaven-ly King, God the Fa - ther Al - migh - ty. O Lord, the

p a little slower.

on - ly - be - got - ten Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa -

a little slower.

THE COMMUNION SERVICE, *GLORIA IN EXCELSIS.*

p *dim.* *pp* *p*

ther, that tak-est a-way the sins of the world, have mer-cy up-on us. Thou that

dim. *pp* *p*

tak-est a-way the sins of the world, have mer-cy up-on us. Thou that tak-est a-way the

dim. *pp* *p*

sins of the world, re-ceive our prayer. Thou that sit-test at the right hand of

dim. *pp* *cres.*

The musical score is written for a vocal soloist and a piano accompaniment. It consists of four systems of music. Each system has a vocal line (treble and bass clef) and a piano line (treble and bass clef). The key signature is one sharp (F#). The tempo and style are indicated by the dynamic markings and the overall character of the music. The lyrics are printed below the vocal line. The piano part provides harmonic support and texture. The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *dim.* (diminuendo), and *cres.* (crescendo). The lyrics are: 'ther, that tak-est a-way the sins of the world, have mer-cy up-on us. Thou that tak-est a-way the sins of the world, re-ceive our prayer. Thou that sit-test at the right hand of'.

THE COMMUNION SERVICE, *GLORIA IN EXCELSIS.*

mf *dim. pp rall.* *tempo primo.* *mf*

God the Fa - ther, have mer - cy up - on us. For Thou on - ly art ho - ly ;

cres. *f*

Thou on - ly art the Lord ; Thou on - ly, O Christ, with the Ho - ly Ghost, art most

cres. *f*

high in the glo - ry of God the Fa - ther. A - men.

THE PSALMS

Day 1.—Morning. *First Setting.* VENITE NO. 1.

PSALM I.

DR. E. G. MONK

175

PSALM II. *Triple Chant.*

176

J. W. ELLIOTT

GLORIA. *Voices in Unison.*

GREGORIAN

PSALM III.

DR. PRING

177

Ped.

PSALM IV.

DR. W. HAYES

178

PSALM V. vv. 1 to 11 minor;

vv. 12, 13, and Gloria, major. DR. DUPUIS

179

THE PSALMS, DAY 1.

Day 1.—Morning. *Second Setting.* VENITE NO. 29.

PSALM I.

REV. F. A. J. HERVEY

180

PSALM II.

J. W. ELLIOTT

181

PSALM III.

DR. HAYDN KEETON.

PSALM IV.

DR. J. NAYLOR

182 183

PSALM V. vv. 1 to 11.

C. LEE WILLIAMS, MUS. B.

PSALM V. vv. 12, 13, and Gloria.

C. LEE WILLIAMS, MUS. B.

184 185

Day 1.—Evening. *First Setting.*

PSALM VI. vv. 1 to 7.

DR. P. HAYES.

PSALM VI. vv. 8 to end, and Gloria.

DR. P. HAYES

186 187

PSALM VII.

W. JACKSON, arr. by C. E. STEPHENS

188

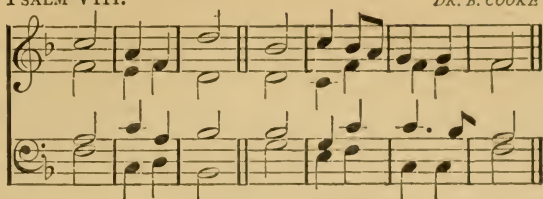
THE PSALMS, *Day 1, 2.*

Day 1.—Evening. *First Setting, continued.*

PSALM VIII.

DR. B. COOKE

189



Day 1.—Evening. *Second Setting.*

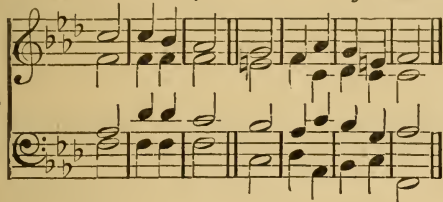
PSALM VI. vv. 1 to 7.

J. BARNEY

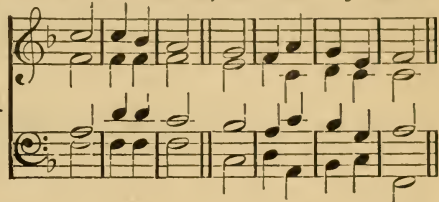
PSALM VI. vv. 8 to end, and Gloria.

J. BARNEY

190



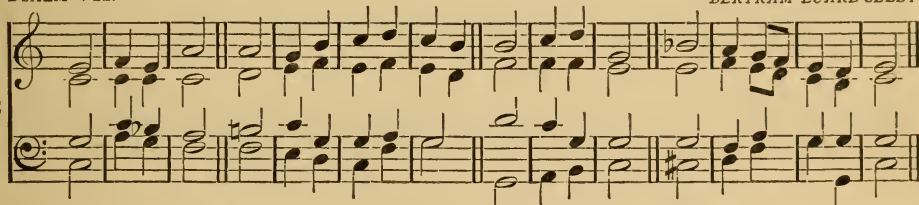
191



PSALM VII.

BERTRAM LUARD-SELBY

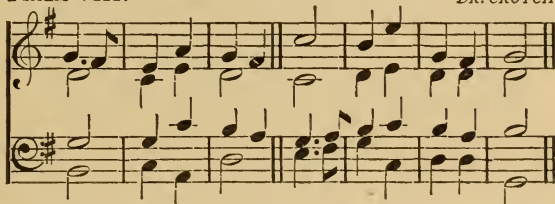
192



PSALM VIII.

DR. CROTCH

193



Day 2.—Morning. *First Setting.* VENITE NO. 2.

PSALM IX.

DR. CROTCH

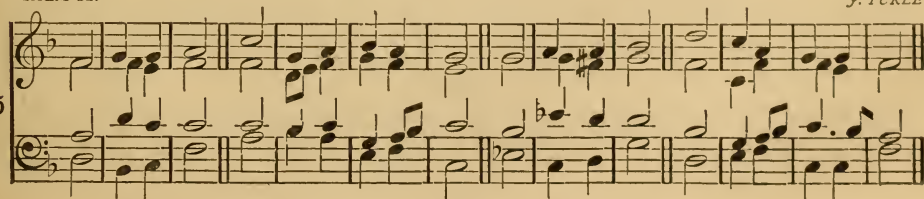
194



PSALM X.

J. TURLE

195



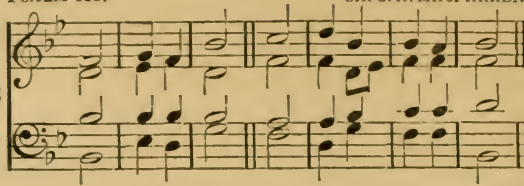
THE PSALMS, *Day 2.*

Day 2.—Morning. *First Setting, continued.*

PSALM XI.

SIR G. A. MACFARREN

196



Day 2.—Morning. *Second Setting.* VENITE NO. 2.

PSALM IX., and Gloria to PSALM X.

DR. E. J. CROIV

197



PSALM X.

DR. E. J. CROIV

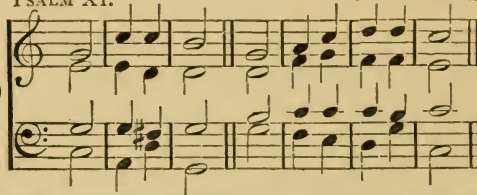
198



PSALM XI.

HARTEY LÖHR

199



Day 2.—Evening. *First Setting.*

PSALMS XII. and XIII.

P. FUSSELL

PSALM XIV. (Major for Gloria).

DR. W. HAYES

200



201



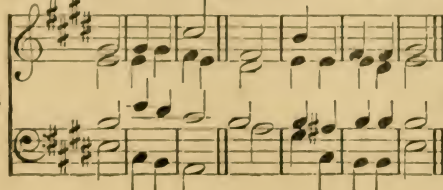
Day 2.—Evening. *Second Setting.*

PSALMS XII. & XIII., & Gloria to Ps. XIV. DR. H. KEETON

PSALM XIV.

DR. J. NAYLOR

202



203



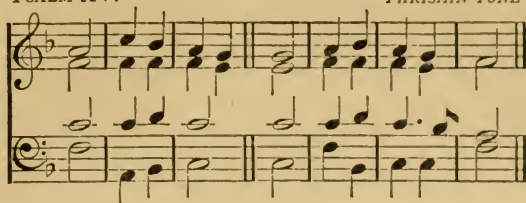
THE PSALMS, *Day 3.*

Day 3.—Morning. First Setting. VENITE NO. 3.

PSALM XV.

PARISIAN TONE

204



PSALM XVI.

H. R. BIRD

205



PSALM XVII.

J. BARNEY

206

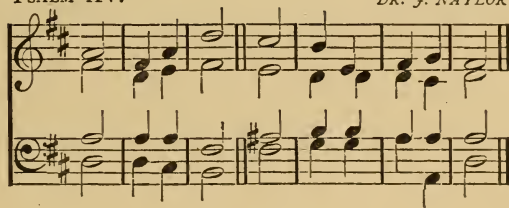


Day 3.—Morning. Second Setting. VENITE NO. 10.

PSALM XV.

DR. J. NAYLOR

207



PSALM XVI.

DR. STEGGALL

208



PSALM XVII.

REV. L. FLINTOFT

209



THE PSALMS, *Day 3, 4.*

Day 3.—Evening. *First Setting.*

PSALM XVIII. vv. 1 and 2; 47 to end; and Gloria. GREGORIAN

PSALM XVIII. vv. 3 to 6; 20 to 30. J. K. PYNE

210

211

PSALM XVIII. vv. 7 to 19.

S. M.

212

PSALM XVIII. vv. 31 to 46.

DR. T. A. WALMSLEY

213

Day 3.—Evening. *Second Setting.*

PSALM XVIII. vv. 1 to 30.

S. WESLEY

214

PSALM XVIII. vv. 31 to end.

DR. STEGGALL

215

Day 4.—Morning. *First Setting.* VENITE NO. 4.

PSALM XIX. vv. 1. to 6; & Ps. XX. J. BATTISHILL

PSALM XIX. vv. 7 to end.

D. PURCELL

216

217

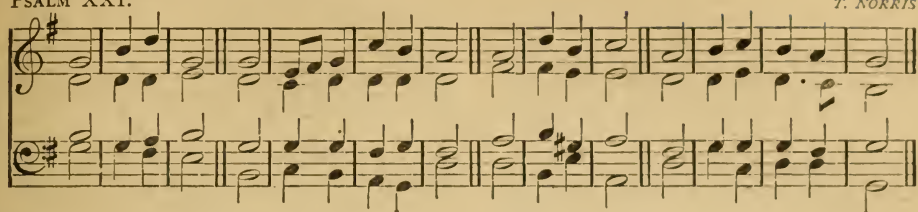
THE PSALMS, Day 4.

Day 4.—Morning. *First Setting, continued.*

PSALM XXI.

T. NORRIS

218



Day 4.—Morning. *Second Setting.* VENITE NO. 21.

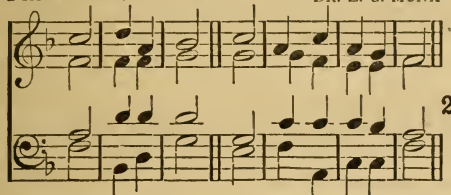
PSALM XIX. vv. 1 to 6.

DR. E. G. MONK

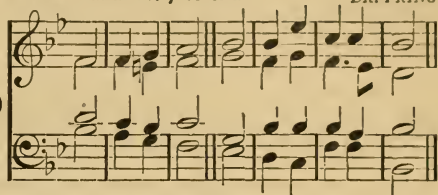
PSALM XIX. vv. 7 to end.

DR. FRING

219



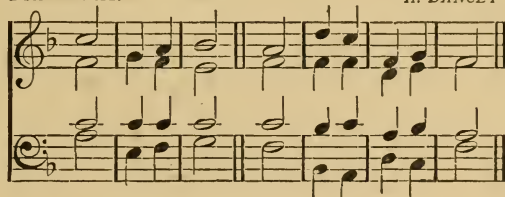
220



PSALM XX.

H. DANCEY

221



PSALM XXI.

HARVEY LÖHR

222



Day 4.—Evening. *First Setting.*

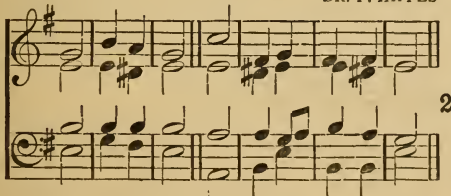
PSALM XXII. vv. 1 to 21.

DR. P. HAYES

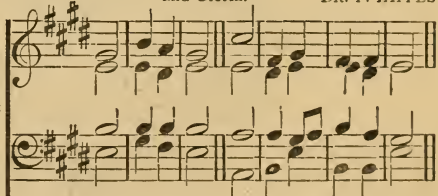
PSALM XXII. vv. 22 to end,
and Gloria.

DR. P. HAYES

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224



PSALM XXIII.

BOYTON SMITH

225



THE PSALMS, *Day 4, 5.*

Day 4.—Evening. *Second Setting.*

PSALM XXII. vv. 1 to 21.

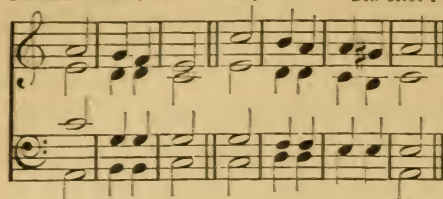
DR. CROFT

PSALM XXII.

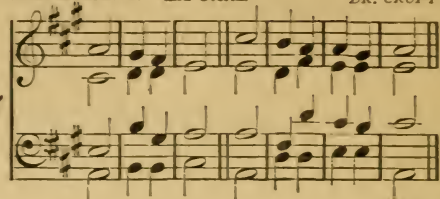
vv. 22 to end,
and Gloria.

DR. CROFT

226



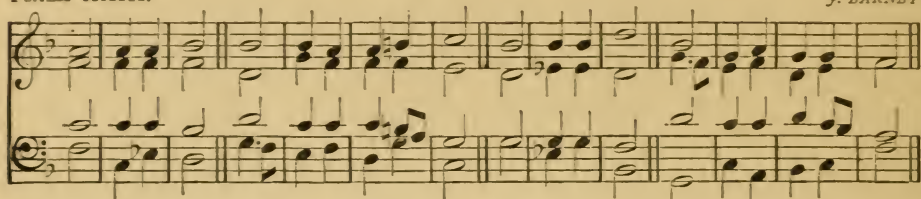
227



PSALM XXIII.

J. BARNBY

228



Day 5.—Morning. *First Setting.* VENITE No. 5.

PSALM XXIV.

G. F. JACKMAN

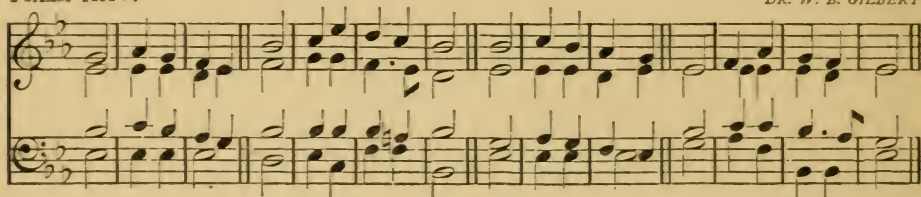
229



PSALM XXV.

DR. W. B. GILBERT

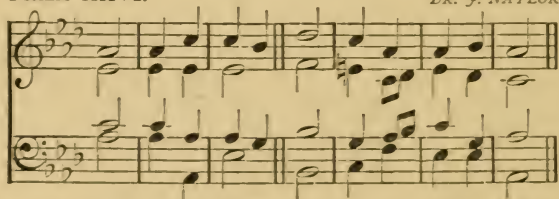
230



PSALM XXVI.

DR. J. NAYLOR

231



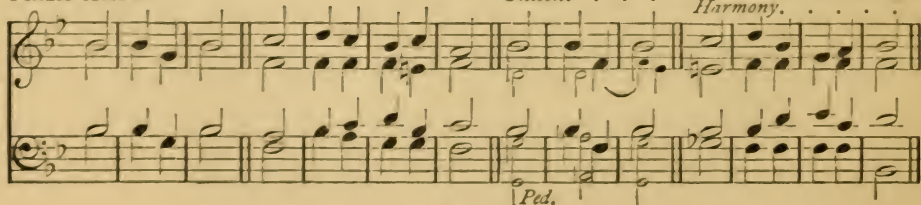
Day 5.—Morning. *Second Setting.* VENITE No. 5.

PSALM XXIV.

Unison.

C. LEE WILLIAMS, MUS. B.
Harmony.

232



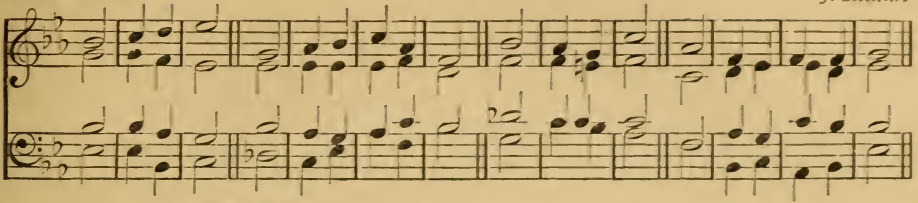
THE PSALMS, *Day 5.*

Day 5.—Morning. *Second Setting, continued.*

PSALM XXV.

J. BARNBY

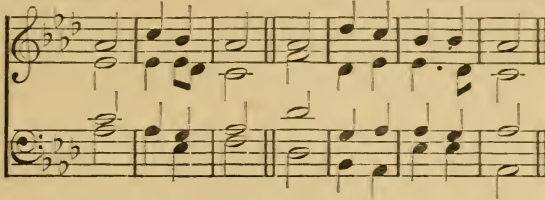
233



PSALM XXVI.

DR. W. HAYES

234



Day 5.—Evening. *First Setting.*

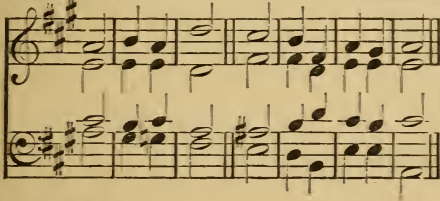
PSALM XXVII.

G. KENNETT

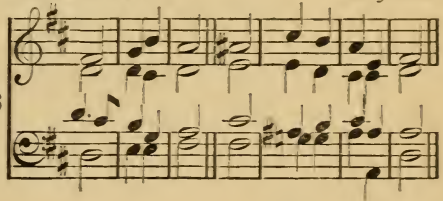
PSALM XXVIII.

W. F. JONS

235



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PSALM XXIX.

DR. E. F. HOPKINS

237



Day 5.—Evening. *Second Setting.*

PSALM XXVII. vv. 1 to 7.

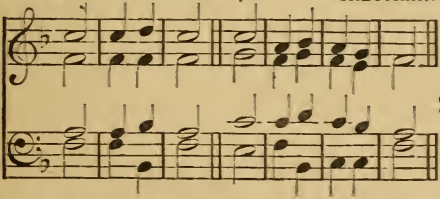
GREGORIAN

PSALM XXVII.

vv. 8 to end; & Ps. XXVIII., vv. 1 to 6.

SIR GEORGE ELVEY

238



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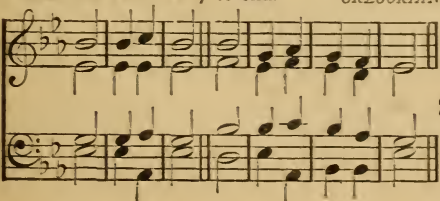
PSALM XXVIII. vv. 7 to end.

GREGORIAN

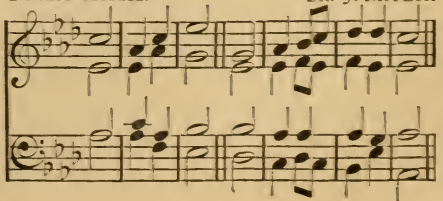
PSALM XXIX.

DR. F. NAYLOR

240



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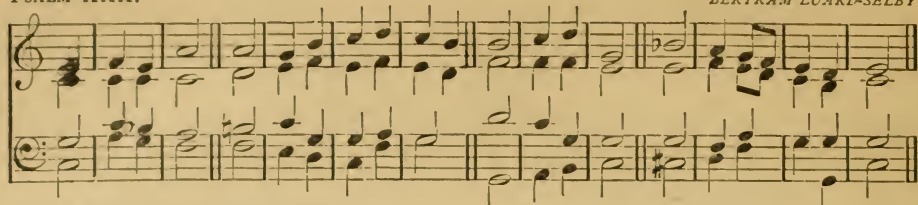
THE PSALMS, *Day 6.*

Day 6.—Morning. *First Setting.* VENITE NO. 6.

PSALM XXX.

BERTRAM LUARD-SELBY

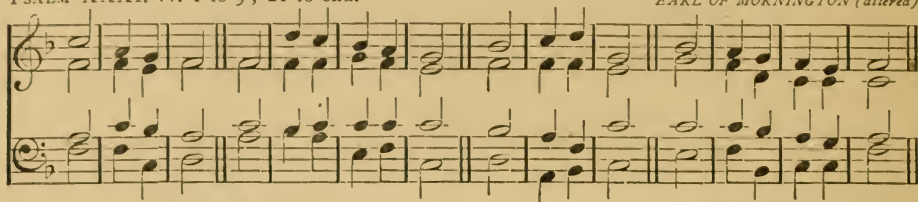
242



PSALM XXXI. vv. 1 to 9; 21 to end.

EARL OF MORNINGTON (altered)

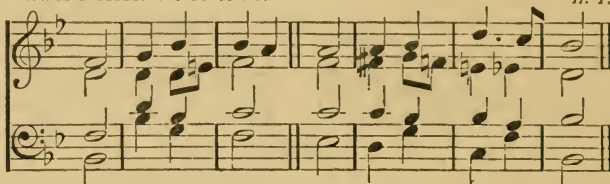
243



PSALM XXXI. vv. 10 to 20.

H. T.

244

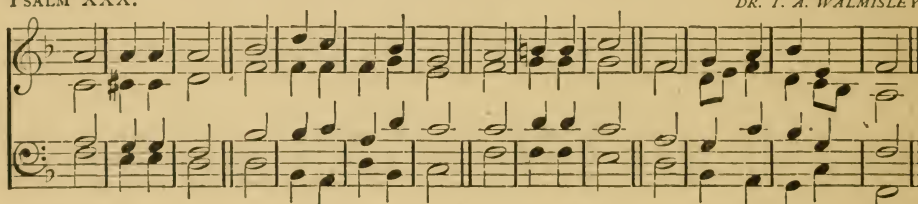


Day 6.—Morning. *Second Setting.* VENITE NO. 20.

PSALM XXX.

DR. T. A. WALMSLEY

245

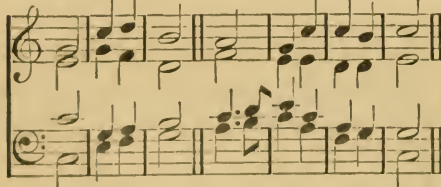


PSALM XXXI. vv. 1 to 9; 21 to end. *7. 70. 75. 85.*

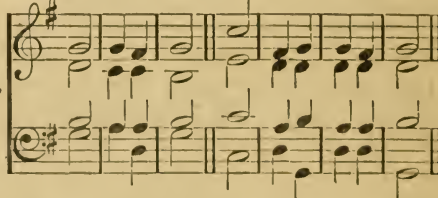
PSALM XXXI. vv. 10 to 20.

D. PURCELL

246



247



Day 6.—Evening. *First Setting.*

PSALM XXXII.

E. W. CRAWLEY

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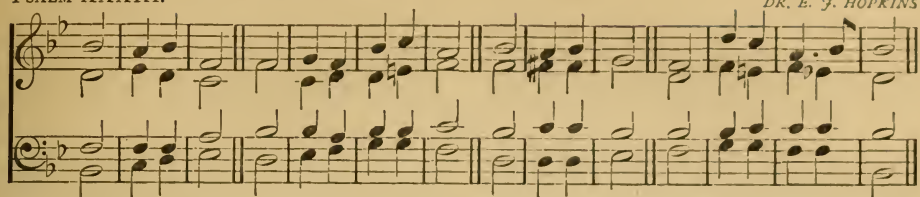
THE PSALMS, *Day 6, 7.*

Day 6.—Evening. *First Setting, continued.*

PSALM XXXIII.

DR. E. J. HOPKINS

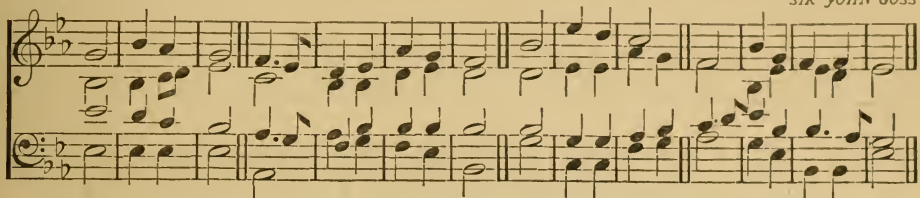
249



PSALM XXXIV.

SIR JOHN GOSS

250



Day 6.—Evening. *Second Setting.*

PSALM XXXII.

SPOHR

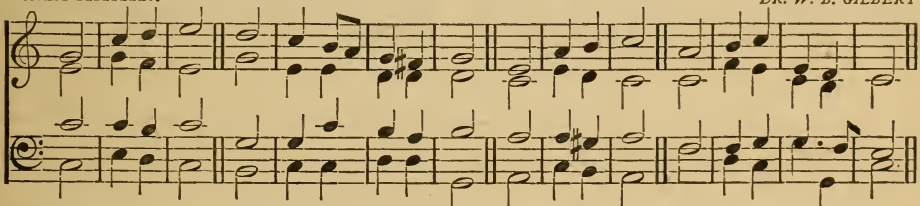
251



PSALM XXXIII.

DR. W. B. GILBERT

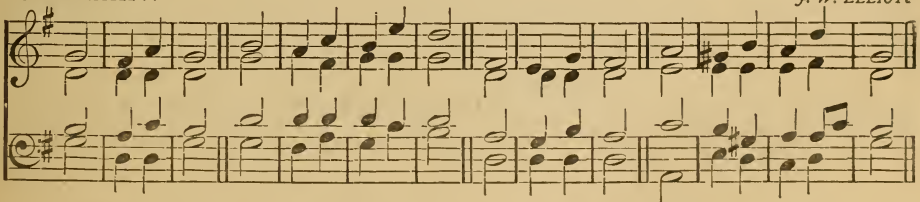
252



PSALM XXXIV.

J. W. ELLIOT

253



Day 7.—Morning. *First Setting.* VENITE NO. 7.

PSALM XXXV.

H. R. BIRD

254



THE PSALMS, *Day 7.*

Day 7.—Morning. *First Setting, continued.*

PSALM XXXVI. vv. 1 to 4. DR. S. S. WESLEY

PSALM XXXVI. vv. 5 to end, and Gloria. DR. S. S. WESLEY

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256

Day 7.—Morning. *Second Setting. VENITE NO. 10.*

PSALM XXXV.

T. ATTWOOD

257

PSALM XXXVI. vv. 1 to 4. M. B. ELLIOTT

PSALM XXXVI. vv. 5 to end. M. B. ELLIOTT

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259

Day 7.—Evening. *First Setting.*

PSALM XXXVII.

J. W. ELLIOTT

260

Day 7.—Evening. *Second Setting.*

PSALM XXXVII.

J. BARNBY

261

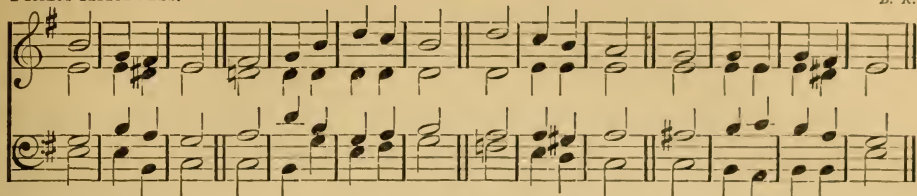
THE PSALMS, *Day 8.*

Day 8.—Morning. *First Setting.* VENITE NO. 8.

PSALM XXXVIII.

B. R.

262



PSALM XXXIX.

H. PURCELL

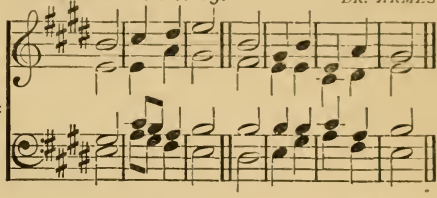
PSALM XL. vv. 1 to 13.

DR. ARMES

263



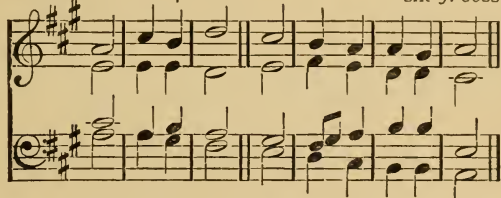
264



PSALM XL. vv. 14 to end.

SIR J. GOSS

265



Day 8.—Morning. *Second Setting.* VENITE NO. 19.

PSALM XXXVIII.

SIR JOHN STAINER

266



PSALM XXXIX.

J. BATTISHILL

267



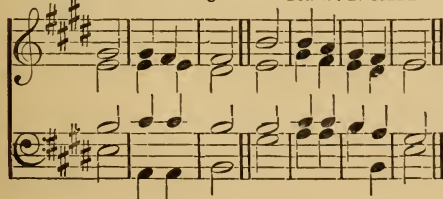
PSALM XL. vv. 1 to 13.

DR. W. B. GILBERT

PSALM XL. vv. 14 to end,
and all Glorias.

W. J. IONS

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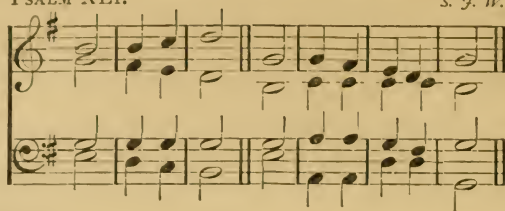
THE PSALMS, *Day 8, 9.*

Day 8.—Evening. *First Setting.*

PSALM XLI.

S. J. W.

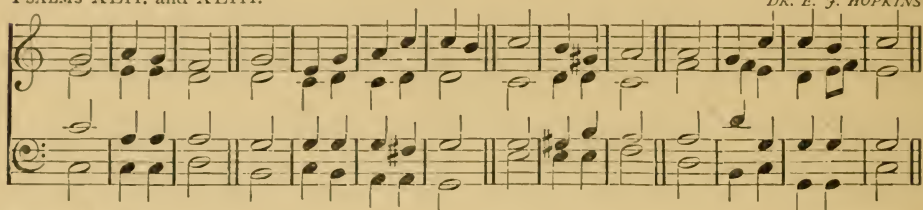
270



PSALMS XLII, and XLIII.

DR. E. J. HOPKINS

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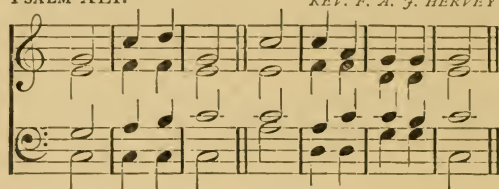


Day 8.—Evening. *Second Setting.*

PSALM XLI.

REV. F. A. J. HERVEY

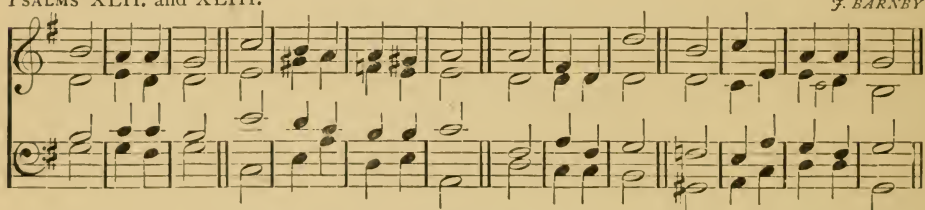
272



PSALMS XLII, and XLIII.

J. BARNBY

273

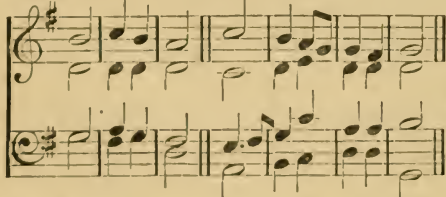


Day 9.—Morning. *First Setting.* VENITE NO. 27.

PSALM XLIV. vv. 1 to 9, & Gloria. *DR. ALCOCK*

PSALM XLIV. vv. 10 to end. *J. W. ELLIOTT*

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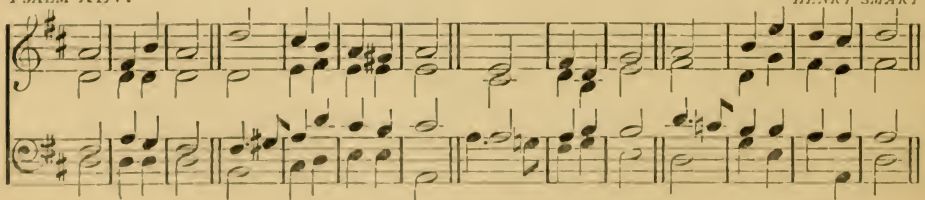
275



PSALM XLV.

HENRY SMART

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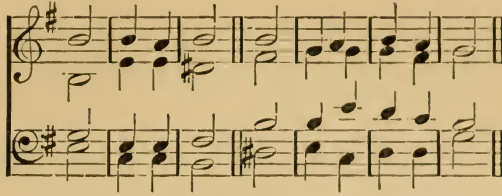
THE PSALMS, *Day 9.*

Day 9.—Morning. *First Setting, continued.*

PSALM XLVI.

ANCIENT

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Day 9.—Morning. *Second Setting. VENITE NO. 9.*

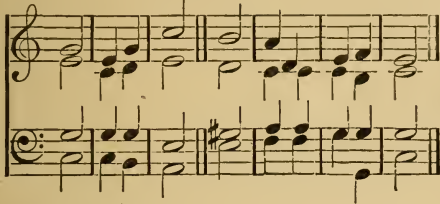
PSALM XLIV. vv. 1 to 9, and Gloria.

DR. J. NAYLOR

XLIV. vv. 10 to end.

R. FARRANT

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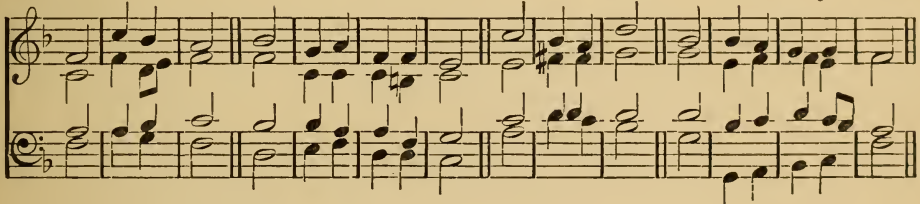
279



PSALM XLV.

DR. E. J. HOPKINS

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PSALM XLVI. *Triple Chant.*

281



J. W. ELLIOTT

PSALM XLVI. vv. 7, 11, & Gloria. J. W. ELLIOTT

282



Day 9.—Evening. *First Setting.*

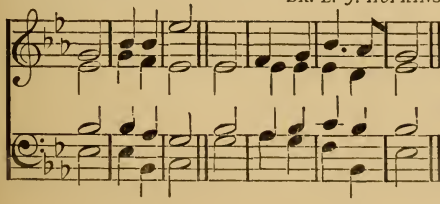
PSALM XLVII.

DR. E. J. HOPKINS

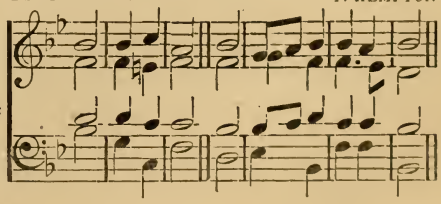
PSALM XLVIII.

T. KEMPTON

283



284



THE PSALMS, *Day 9, 10.*

Day 9.—Evening. *First Setting, continued.*

PSALM XLIX.

DR. GAUNTLETT

285

Day 9.—Evening. *Second Setting.*

PSALM XLVII.

W. F. JONS

286

PSALM XLVIII.

REV. W. FITZHERBERT

287

PSALM XLIX.

GERARD F. COBB, MUS. B.

288

Day 10.—Morning. *First Setting.* VENITE No. 23.

PSALM L. vv. 1 to 15, and Glorias to PSALMS L. and LI.

W. MUTLOW

289

PSALM L. vv. 16 to end.

J. BARNBY

290

THE PSALMS, *Day 10.*

Day 10.—Morning. *First Setting, continued.*

PSALM LI.

DR. E. J. CROW

291



PSALM LII.

H. R. BIRD

292



Day 10.—Morning. *Second Setting.* VENITE NO. 10.

PSALM L. vv. 1 to 15.

ALFRED BENNETT

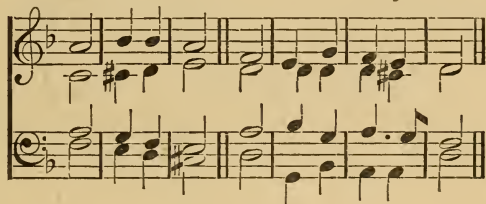
293



PSALM L. vv. 16 to end.

SIR JOHN GOSS

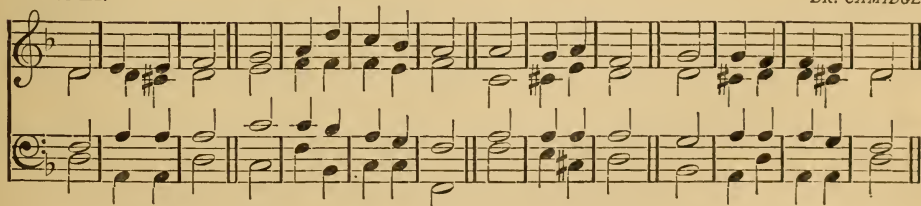
294



PSALM LI.

DR. CAMIDGE

295



GLORIA to PSALMS L. and LI.

M. CAMIDGE

295A



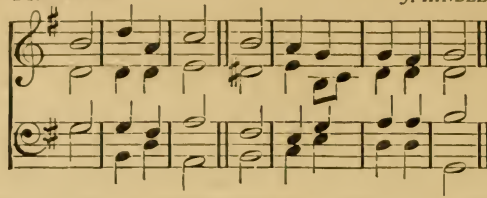
THE PSALMS, *Day 10, 11.*

Day 10.—Morning. *Second Setting, continued.*

PSALM LII.

J. HINDLE

296



Day 10.—Evening. *First Setting.*

PSALMS LIII. & LIV. vv. 4 to end. DR. E. G. MONK

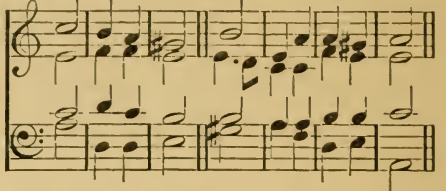
PSALM LIV. vv. 1 to 3. DR. E. G. MONK

DR. E. G. MONK

297



298



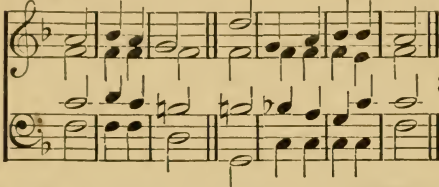
PSALM LV. vv. 1 to 16.

W. J. IONS

PSALM LV. vv. 17 to end.

GEORGE KENNETT

299



300



Day 10.—Evening. *Second Setting.*

PSALM LIII.

SIR H. S. OAKELEY

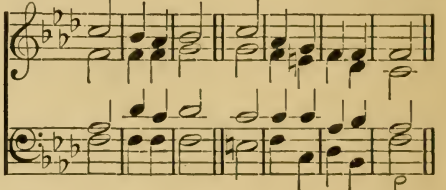
PSALM LIV.

G. F. VINCENT

301



302



PSALM LV. vv. 1 to 16.

DR. J. NAYLOR

PSALM LV. vv. 17 to end.

SIR G. A. MACFARREN

303



304



Day 11.—Morning. *First Setting.* VENITE NO. II.

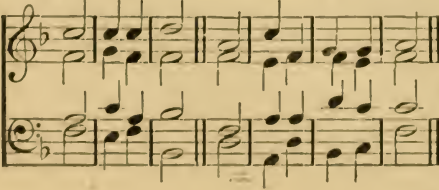
PSALM LVI.

R. S. BURTON

PSALM LVII.

DR. GREENE

305



306



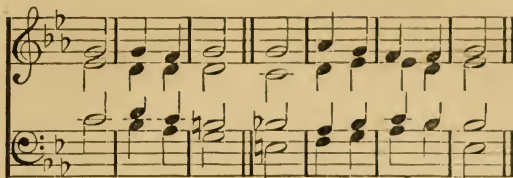
THE PSALMS, *Day 11.*

Day 11.—Morning. *First Setting, continued.*

PSALM LVIII.

DR. S. S. WESLEY

307



Day 11.—Morning. *Second Setting.* VENITE NO. 8.

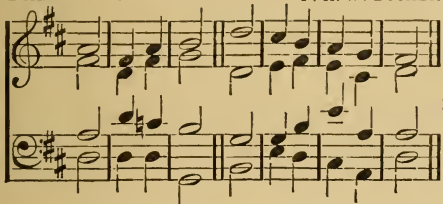
PSALM LVI.

F. A. W. DOCKER

PSALM LVII.

C. H. LLOYD, MUS. B.

308



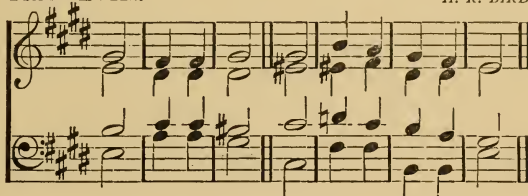
309



PSALM LVIII.

H. R. BIRD

310

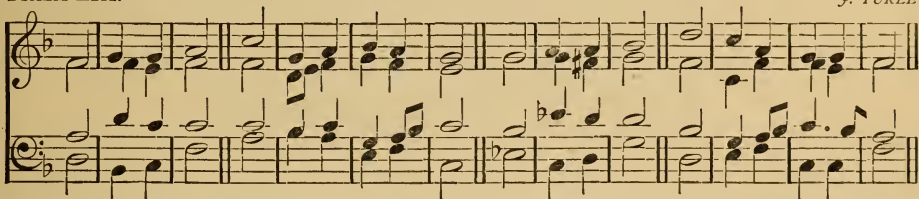


Day 11.—Evening. *First Setting.*

PSALM LIX.

J. TURLE

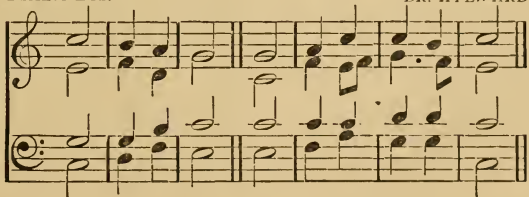
311



PSALM LX.

DR. AYLWARD

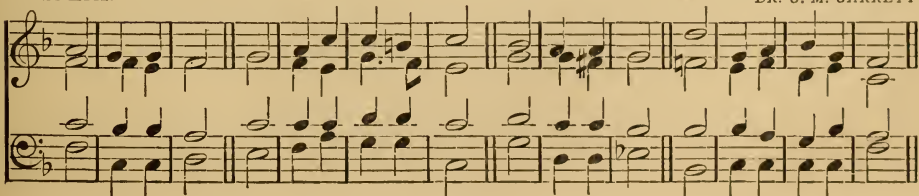
312



PSALM LXI.

DR. G. M. GARRETT

313



THE PSALMS, *Day 11, 12.*

Day 11.—Evening. *Second Setting.*

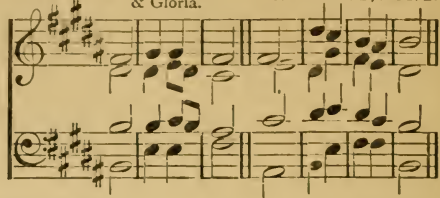
PSALM LIX. vv. 1 to 15. C. H. LLOYD, MUS. B.

314



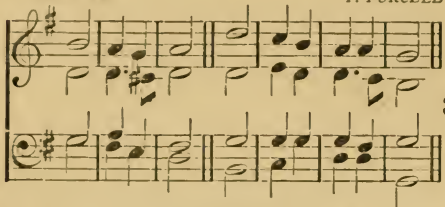
PSALM LIX. vv. 16, 17, & Gloria. C. H. LLOYD, MUS. B.

315



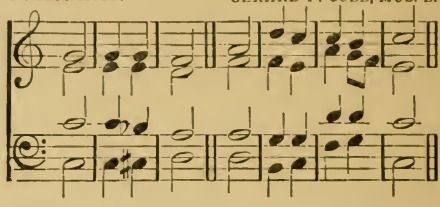
PSALM LX. T. PURCELL

316



PSALM LXI. GERARD F. COBB, MUS. B.

317

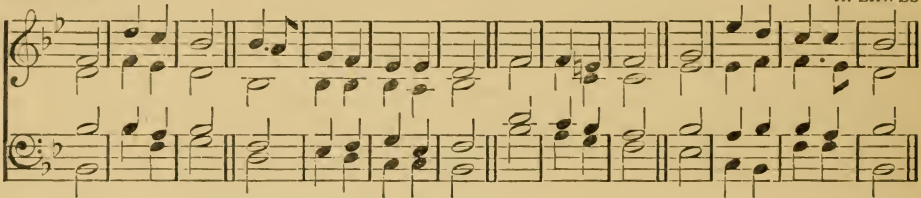


Day 12.—Morning. *First Setting.* VENITE NO. 12.

PSALM LXII.

H. LAWES

318



PSALM LXIII.

DR. ARMES

319



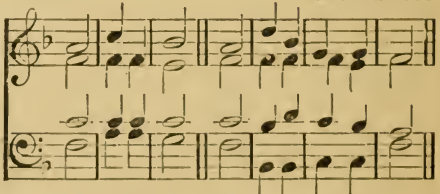
PSALM LXIV.

M. B. ELLIOTT

GLORIA.

M. B. ELLIOTT

320



Day 12.—Morning. *Second Setting.* VENITE NO. 17.

PSALM LXII.

DR. T. A. WALMSLEY

321



THE PSALMS, *Day 12.*

Day 12.—Morning. *Second Setting, continued.*

PSALM LXIII.; & Ps. LXIV. v. 10 & Gloria. *S. M.*

PSALM LXIV. vv. 1 to 9.

S. M.

322

323

Day 12.—Evening. *First Setting.*

PSALM LXV.

DR. E. J. HOPKINS

324

PSALM LXVI. vv. 1 to 11.

PYMAR

PSALM LXVI. vv. 12 to end.

REV. W. FELTON

325

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PSALM LXVII.

DR. STEGGALL

327

Day 12.—Evening. *Second Setting.*

PSALM LXV.

F. G. OGBOURNE

328

PSALM LXVI. vv. 1 to 11.

DR. ALCOCK

PSALM LXVI. vv. 12 to end.

DR. T. A. WALMSLEY

329

330

THE PSALMS, *Day 12, 13.*

Day 12.—Evening. *Second Setting, continued.*

PSALM LXVII.

M. E. ELLIOTT

331

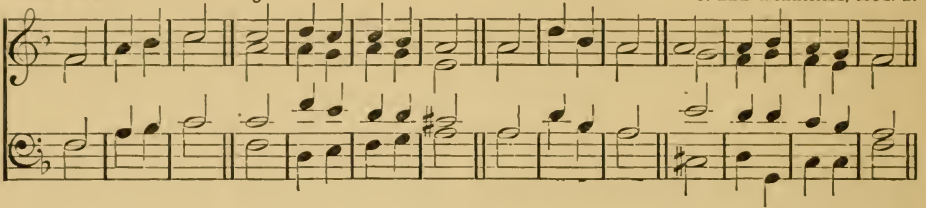


Day 13.—Morning. *First Setting.* VENITE NO. 13.

PSALM LXVIII. vv. 1 to 23.

C. LEE WILLIAMS, MUS. B.

332



PSALM LXVIII. vv. 24 to end.

DR. J. NAYLOR

333



Day 13.—Morning. *Second Setting.* VENITE NO. 24.

PSALM LXVIII. vv. 1 to 23.

W. H. BELLAMY

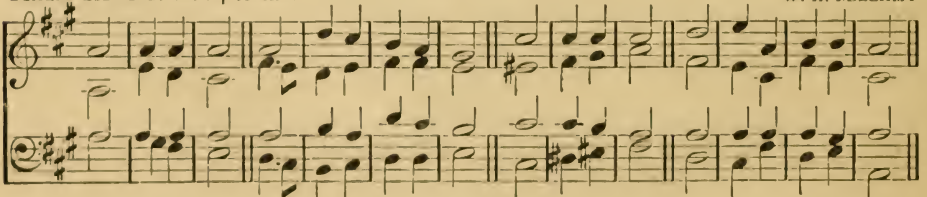
334



PSALM LXVIII. vv. 24 to end.

W. H. BELLAMY

335



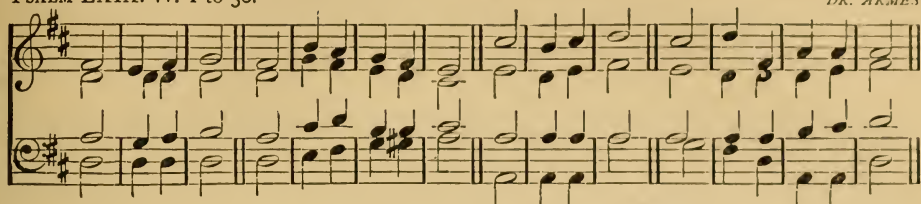
THE PSALMS, *DAY 13, 14.*

Day 13.—Evening. *First Setting.*

PSALM LXIX. vv. 1 to 30.

DR. ARME3

336

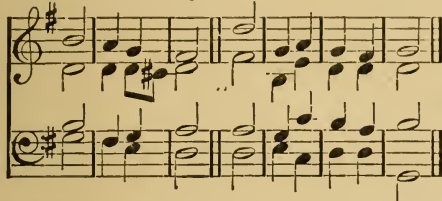


PSALM LXIX. vv. 31 to end.

H. PURCELL

PSALM LXX. Major for Gloria. *GERARD F. COBB, MUS. B.*

337



338



Day 13.—Evening. *Second Setting.*

PSALM LXIX. vv. 1 to 30.

W. J. IONS

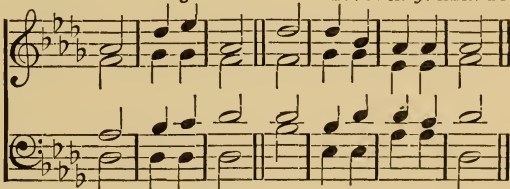
339



PSALM LXIX. vv. 31 to end.

REV. F. A. J. HERVEY

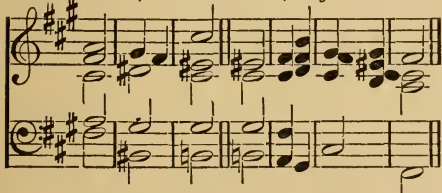
340



PSALM LXX. (voices in unison). *J. W. ELLIOTT*

Ps. LXX. (voices in unison), Gloria. *J. W. ELLIOTT*

341



Day 14.—Morning. *First Setting.* VENITE NO. 14.

PSALM LXXI.

J. BARNEY

342



THE PSALMS, *Day 14.*

Day 14.—Morning. *First Setting, continued.*

PSALM LXXII.

EARL OF MORNINGTON

343

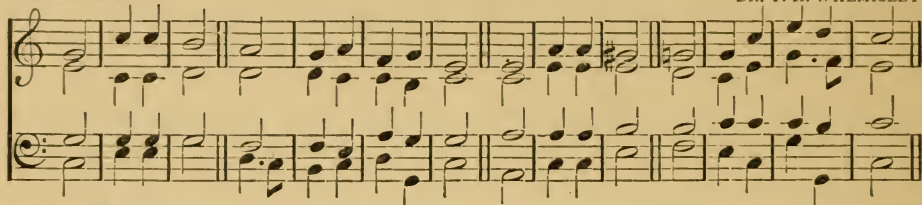


Day 14.—Morning. *Second Setting.* VENITE NO. 15.

PSALM LXXI.

DR. T. A. WALMSLEY

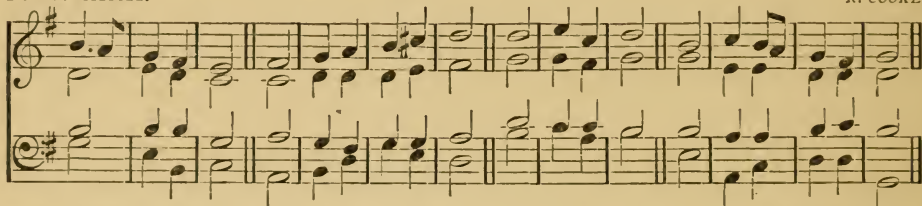
344



PSALM LXXII.

R. COOKE

345

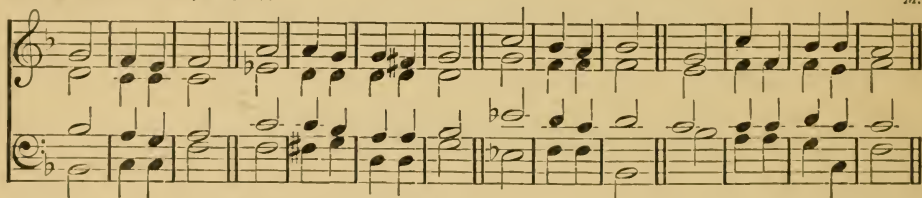


Day 14.—Evening. *First Setting.*

PSALM LXXIII, vv. 1 to 21.

M.

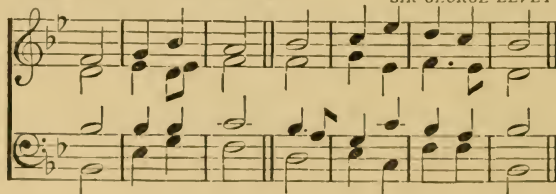
346



PSALM LXXIII, vv. 22 to end.

SIR GEORGE ELVEY

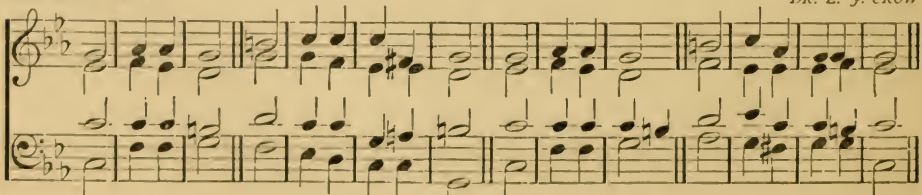
347



PSALM LXXIV.

DR. E. J. CROW

348



THE PSALMS, *Day 14, 15.*

Day 14.—Evening. *Second Setting.*

PSALM LXXIII.

F. TURLE

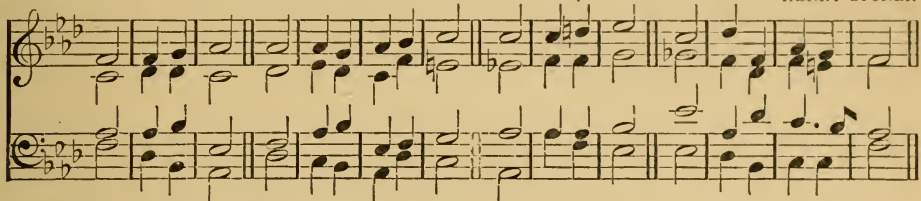
349



PSALM LXXIV.

HENRY STONE

350



Day 15.—Morning. *First Setting.* VENITE NO. 15.

PSALM LXXV.

SIR GEORGE ELVEY

351



PSALM LXXVI.

DR. DUPUIS

352



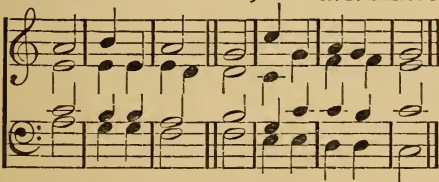
PSALM LXXVII. vv. 1 to 9.

M. B. ELLIOTT

PSALM LXXVII. vv. 10 to end.

T. TALLIS

353



354

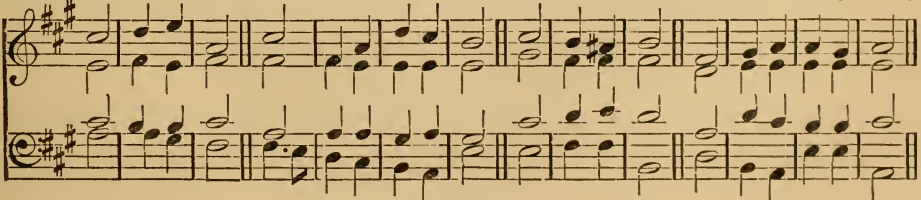


Day 15.—Morning. *Second Setting.* VENITE NO. 6.

PSALM LXXV.

DR. GAUNTLETT

355



THE PSALMS, *Day 15.*

Day 15.—Morning. *Second Setting, continued.*

PSALM LXXVI.

J. DAVY

356

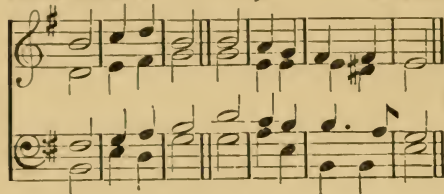


PSALM LXXVII. vv. 1 to 9.

M. WISE

PSALM LXXVII. vv. 10 to end. G. F. COBB, MUS. B.

357



358



Day 15.—Evening. *First Setting.*

PSALM LXXVIII. vv. 1 to 12.

F. G. OGBOURNE

359



PSALM LXXVIII. vv. 13 to 38.

F. G. OGBOURNE

360



PSALM LXXVIII. vv. 39 to 56.

DR. GAUNTLETT

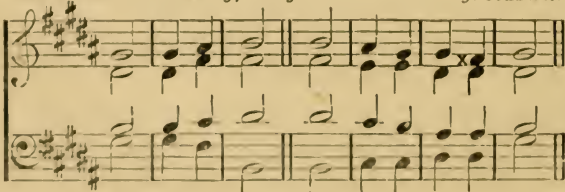
361



PSALM LXXVIII. vv. 57 to 65.

J. GOLDWIN

362



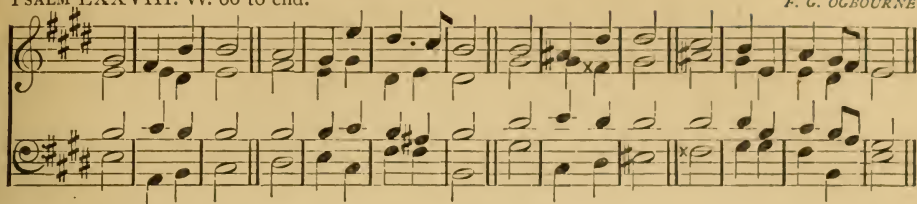
THE PSALMS, *Day 15, 16.*

Day 15.—Evening. *First Setting, continued.*

PSALM LXXVIII. vv. 66 to end.

F. G. OGBOURNE

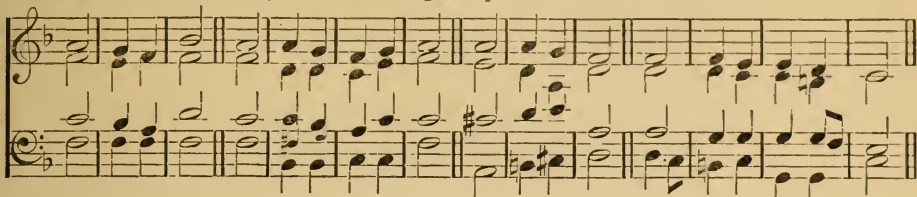
363



Day 15.—Evening. *Second Setting.*

PSALM LXXVIII. vv. 1 to 40; 66 to end. *Quadruple Chant.*

364



For "Gloria," begin here.

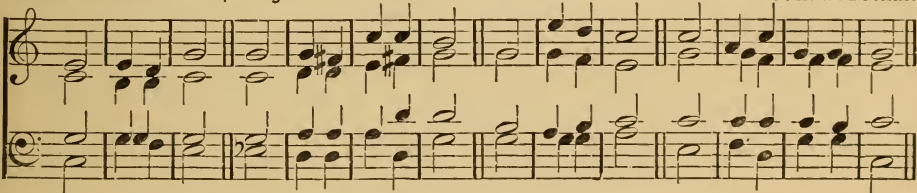
SIR H. S. OAKELEY



PSALM LXXVIII. vv. 41 to 56.

F. A. W. DOCKER

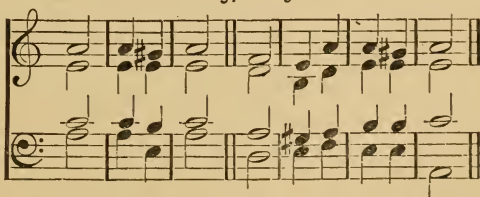
365



PSALM LXXVIII. vv. 57 to 65.

DR. CROTCH

366

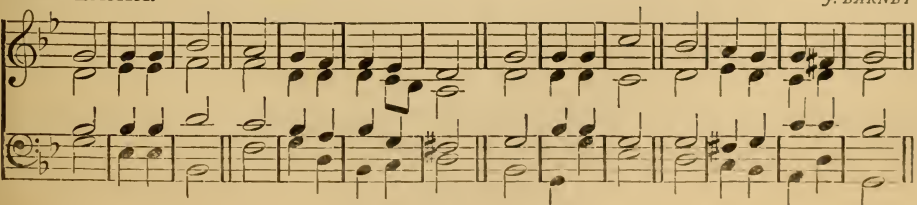


Day 16.—Morning. *First Setting.* VENITE NO. 16.

PSALM LXXIX.

J. BARNEY

367



THE PSALMS, *Day 16.*

Day 16.—Morning. *First Setting, continued.*

PSALM LXXX.; & PSALM LXXXI.
vv. 12 to end. *REV. W. FELTON*

PSALM LXXXI. vv. 1 to 11. *B. LUARD-SELEY*

368

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Day 16.—Morning. *Second Setting. VENITE NO. 24.*

PSALM LXXIX.

REV. F. A. J. HERVEY

370

PSALM LXXX.

REV. W. JACOBS

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PSALM LXXXI. vv. 1 to 6.

W. S. HOYTE

PSALM LXXXI. vv. 7 to end. *OLD SCOTCH CHANT*

372

373

Day 16.—Evening. *First Setting.*

PSALM LXXXII.

ANON

374

PSALM LXXXIII.

DR. NARES

375

* End GLORIA with Major third.

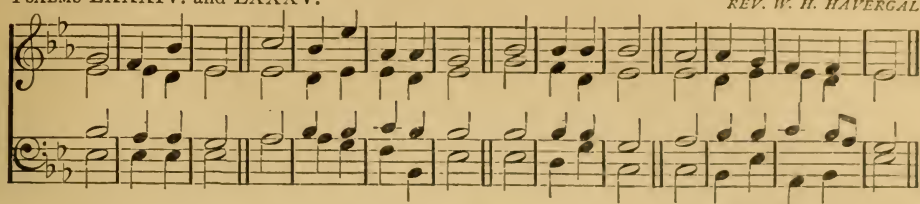
THE PSALMS, *Day 16, 17.*

Day 16.—Evening. *First Setting, continued.*

PSALMS LXXXIV. and LXXXV.

REV. W. H. HAVERGAL

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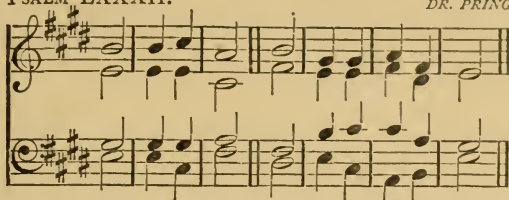


Day 16.—Evening. *Second Setting.*

PSALM LXXXII.

DR. PRING

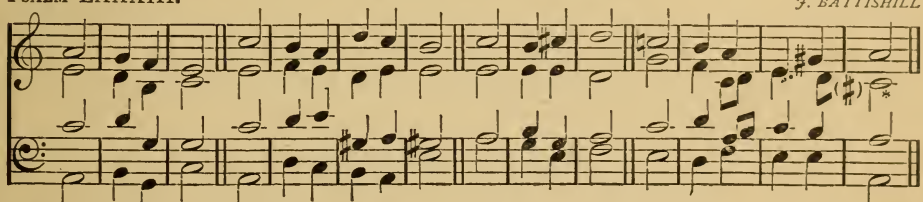
377



PSALM LXXXIII.

J. BATTISHILL

378



PSALMS LXXXIV. and LXXXV.

J. LEMON

379

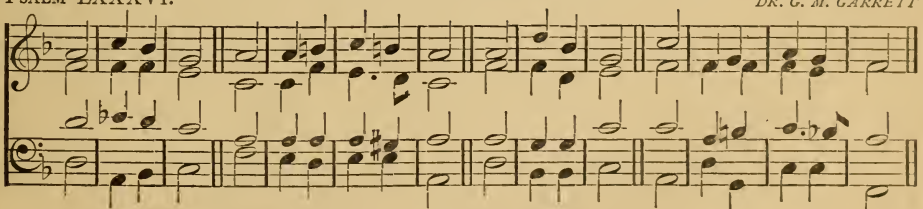


Day 17.—Morning. *First Setting.* VENITE NO. 17.

PSALM LXXXVI.

DR. G. M. GARRETT

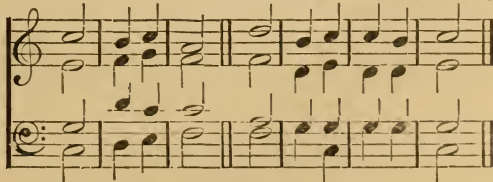
380



PSALM LXXXVII., and Gloria to PSALM LXXXVIII.

DR. W. HAYES

381



* End GLORIA with Major third.

THE PSALMS, *Day 17.*

Day 17.—Morning. *First Setting, continued.*

PSALM LXXXVIII.

SIR JOHN STAINER

382



Day 17.—Morning. *Second Setting.* VENITE NO. 4.

PSALM LXXXVI.

DR. CROTCH

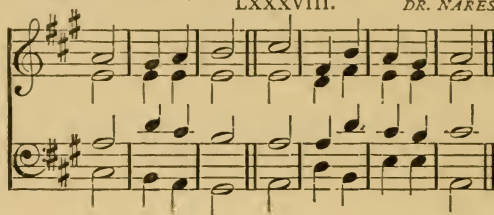
383



PSALM LXXXVII., and Gloria to PSALM LXXXVIII.

DR. NARES

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PSALM LXXXVIII.

HENRY SMART

385

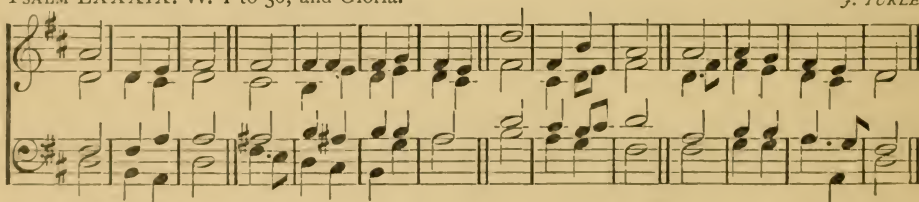


Day 17.—Evening. *First Setting.*

PSALM LXXXIX. vv. 1 to 36, and Gloria.

J. TURLE

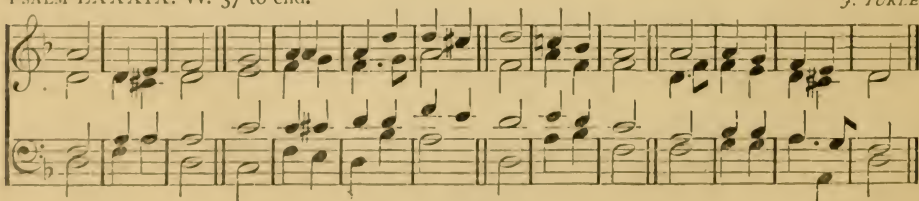
386



PSALM LXXXIX. vv. 37 to end.

J. TURLE

387



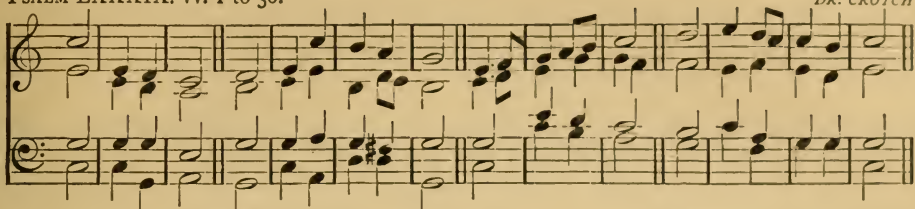
THE PSALMS, *Day 17, 18.*

Day 17.—Evening. *Second Setting.*

PSALM LXXXIX. vv. 1 to 36.

DR. CROTCH

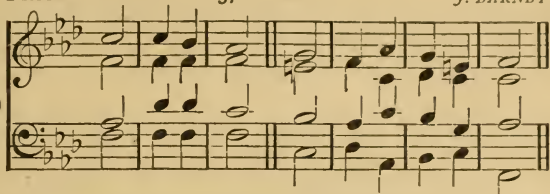
388



PSALM LXXXIX. vv. 37 to end.

J. BARNBY

389

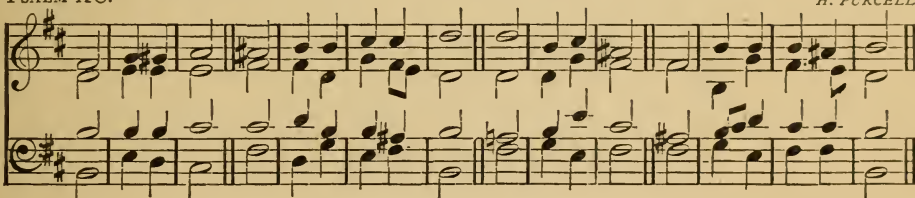


Day 18.—Morning. *First Setting.* VENITE NO. 18.

PSALM XC.

H. PURCELL

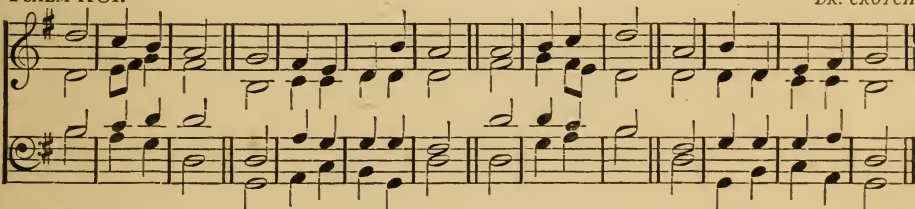
390



PSALM XCI.

DR. CROTCH

391



PSALM XCII.

T. ATTWOOD

392



Day 18.—Morning. *Second Setting.* VENITE NO. 25.

PSALM XC.

J. K. PYNE

393



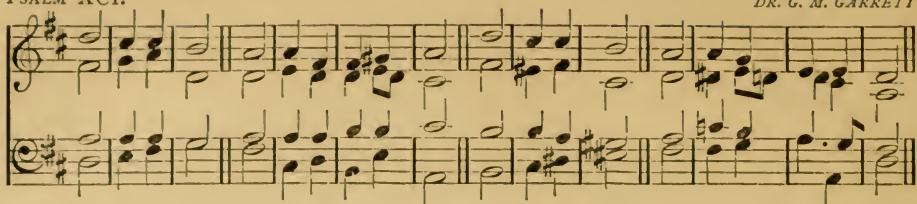
THE PSALMS, *Day 18.*

Day 18.—Morning. *Second Setting, continued.*

PSALM XCI.

DR. G. M. GARRETT

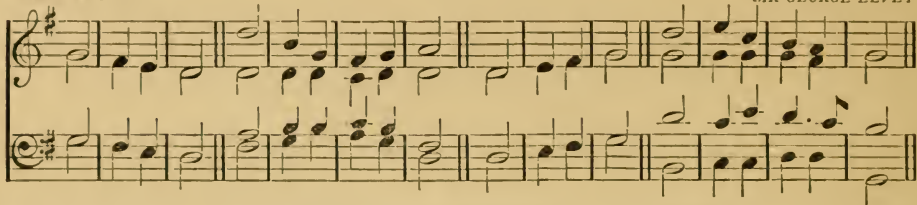
394



PSALM XCII.

SIR GEORGE ELVEY

395



Day 18.—Evening. *First Setting.*

PSALM XCIII.

G. F. JACKMAN

396



PSALM XCIV.

DR. S. S. WESLEY

397

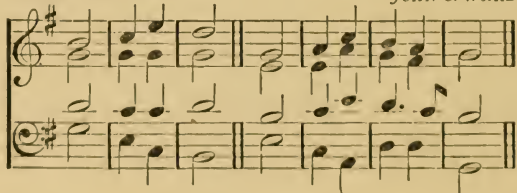


Day 18.—Evening. *Second Setting.*

PSALM XCIII.

JOHN C. WARD

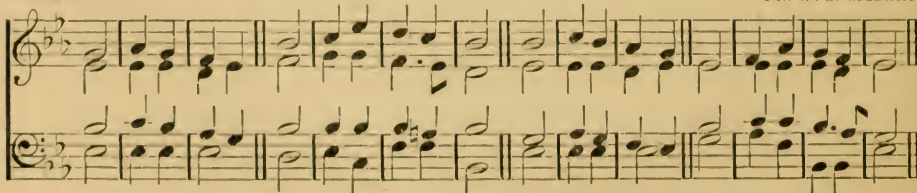
398



PSALM XCIV.

DR. W. B. GILBERT

399



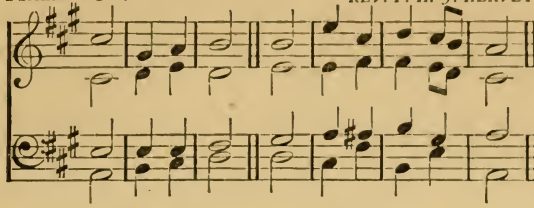
THE PSALMS, *Day 19.*

Day 19.—Morning. *First Setting.*

PSALM XCV.

REV. F. A. T. HERVEY

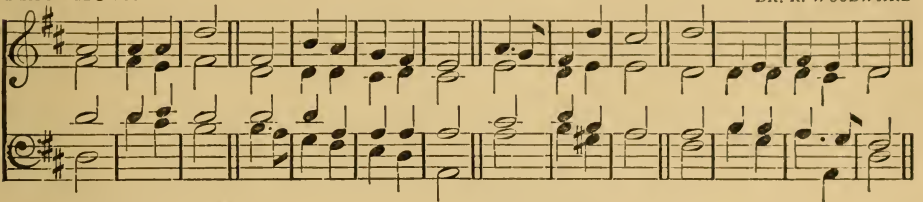
400



PSALM XCVI.

DR. R. WOODWARD

401

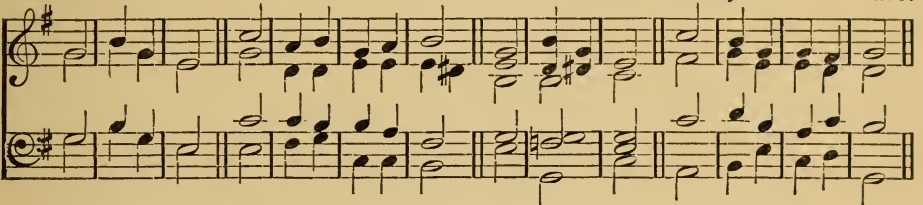


PSALM XCVII.

Voices in Unison. Harmony.

H. T.

402

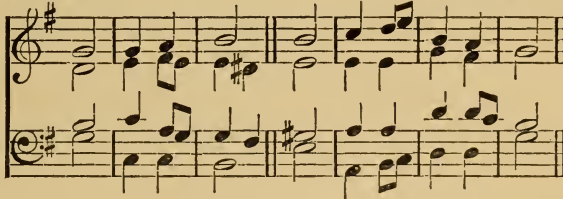


Day 19.—Morning. *Second Setting.*

PSALM XCV.

GERARD F. COBB, MUS. B.

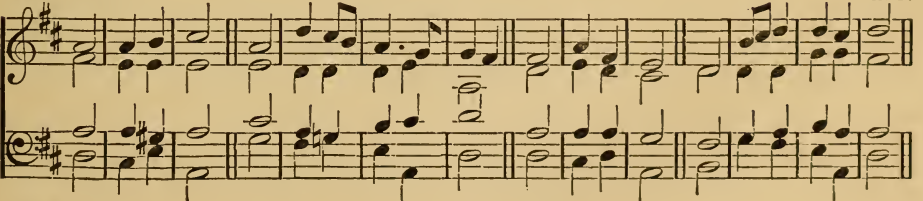
403



PSALM XCVI.

H. T.

404



PSALM XCVII.

J. BARNBY

405



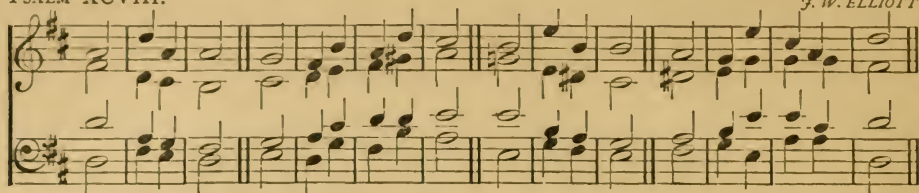
THE PSALMS, *Day 19, 20.*

Day 19.—Evening. *First Setting.*

PSALM XCVIII.

J. W. ELLIOTT

406



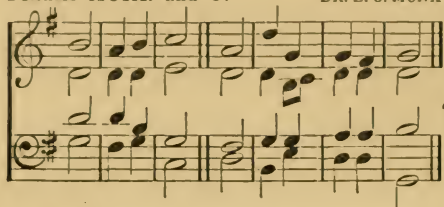
PSALMS XCIX. and C.

DR. E. G. MONK

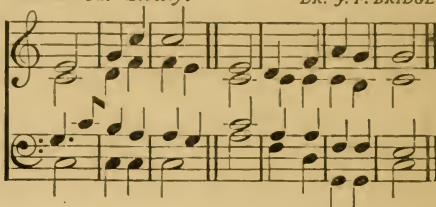
PSALM CI. *Slowly.*

DR. J. F. BRIDGE

407



408



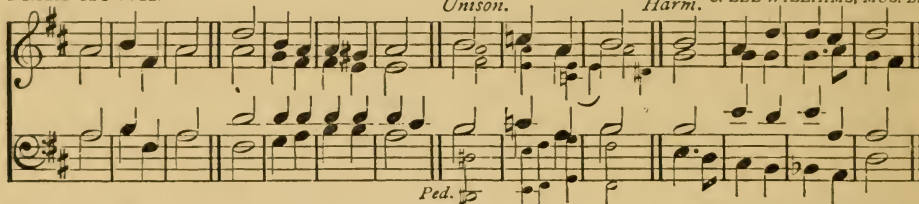
Day 19.—Evening. *Second Setting.*

PSALM XCVIII.

Unison.

Harm. C. LEE WILLIAMS, MUS. B.

409

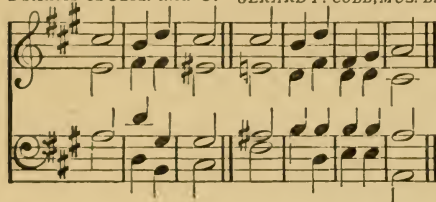


PSALMS XCIX. and C. GERARD F. COBB, MUS. B.

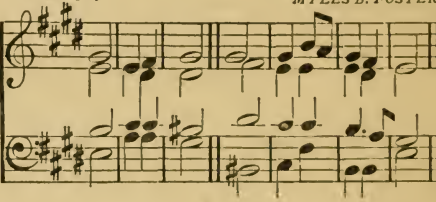
PSALM CI.

MYLES B. FOSTER

410



411

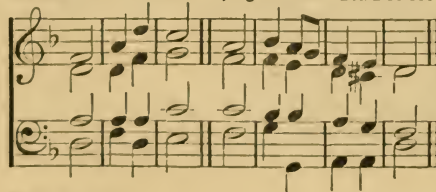


Day 20.—Morning. *First Setting.* VENITE NO. 20.

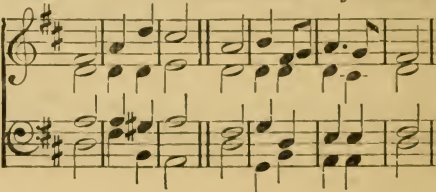
PSALM CII. vv. 1 to 11; 23 to end. DR. DUPUIS

PSALM CII. vv. 12 to 22 & Gloria. J. TRAVERS

412



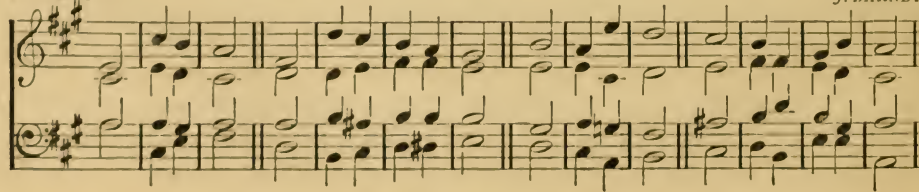
413



PSALM CIII.

J. BARNBY

414



THE PSALMS, *Day 20.*

Day 20.—Morning. *Second Setting.* VENITE NO. 15.

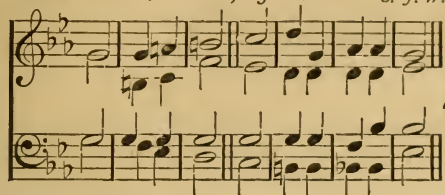
PSALM CII. vv. 1 to 11; 23 to end.

S. F. W.

PSALM CII. vv. 12 to 22.

H. R. BIRD

415



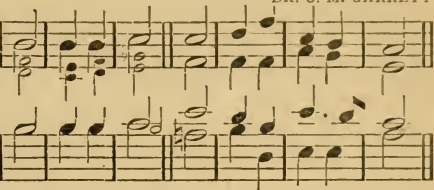
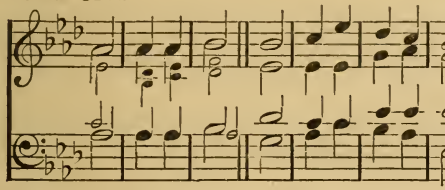
416



PSALM CIII.

DR. G. M. GARRETT

417

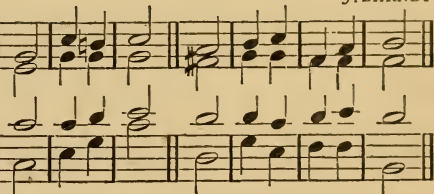
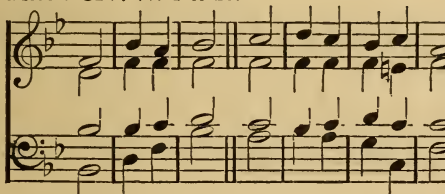


Day 20.—Evening. *First Setting.*

PSALM CIV. vv. 1 to 26.

J. BARNEY

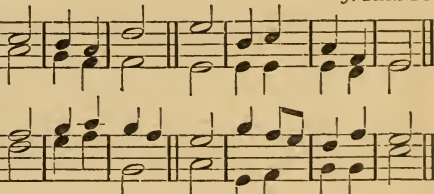
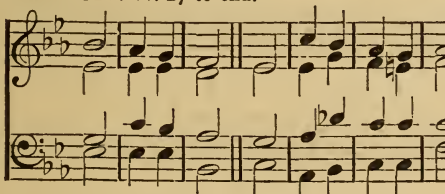
418



PSALM CIV. vv. 27 to end.

J. BARNEY

419

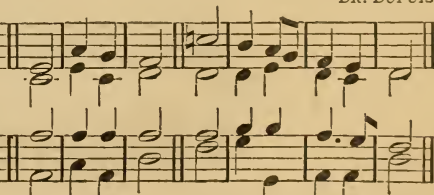
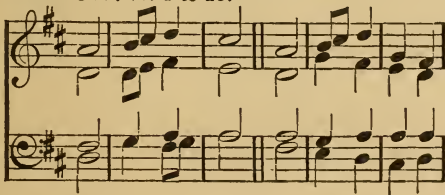


Day 20.—Evening. *Second Setting.*

PSALM CIV. vv. 1 to 26.

DR. DUPUIS

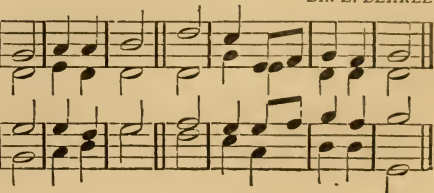
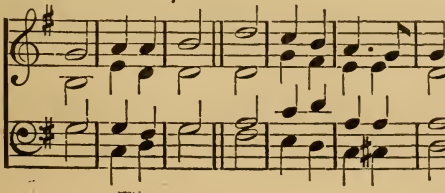
420



PSALM CIV. vv. 27 to end.

DR. E. DEARLE

421



THE PSALMS, *Day 21.*

Day 21.—Morning. *First Setting.* VENITE NO. 21.

PSALM CV. vv. 1 to 22.

DR. W. HAYES

422

PSALM CV. vv. 23 to end.

R. R.

423

Day 21.—Morning. *Second Setting.* VENITE NO. 29.

PSALM CV. *Quadruple Chant.*

424

For "Gloria" begin here.

J. W. ELLIOTT

Day 21.—Evening. *First Setting.*

PSALM CVI. vv. 1 to 12; 43 to end.

ANCIENT

425

PSALM CVI. vv. 13 to 42.

DR. E. J. CROW

426

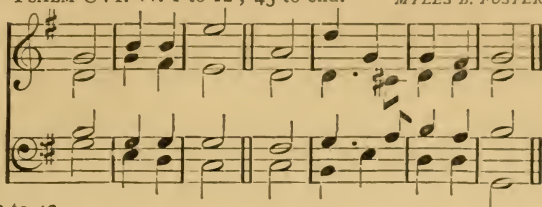
THE PSALMS, *Day 21, 22.*

Day 21.—Evening. *Second Setting.*

PSALM CVI. vv. 1 to 12; 43 to end.

MYLES B. FOSTER

427



PSALM CVI. vv. 13 to 42.

DR. STEGGALL

428



Day 22.—Morning. *First Setting.* VENITE NO. 22.

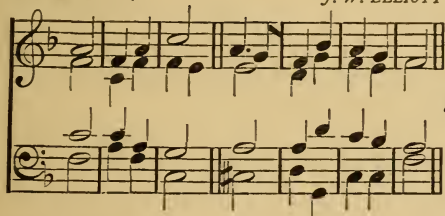
PSALM CVII.

J. W. ELLIOTT

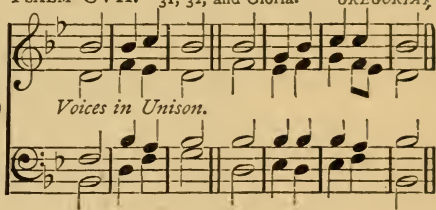
PSALM CVII. vv. 8, 9; 15, 16; 21, 22;
31, 32, and Gloria.

GREGORIA

429



430



Voices in Unison.

Day 22.—Morning. *Second Setting.* VENITE NO. 4.

PSALM CVII.

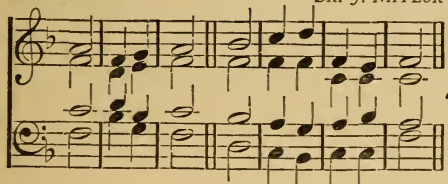
DR. J. NAYLOR

PSALM CVII.

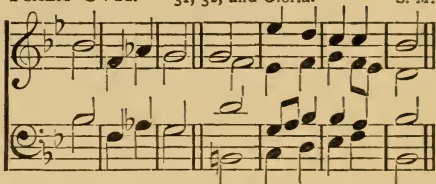
vv. 8, 9; 15, 16; 21, 22;
31, 32, and Gloria.

S. M.

431



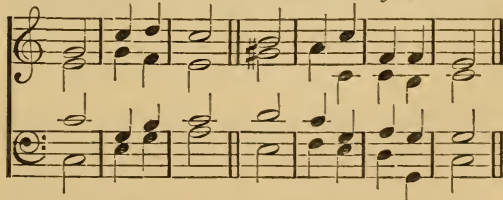
432



Day 22.—Evening. *First Setting.*

PSALM CVIII. & Gloria to PSALM CIX. J. W. ELLIOTT

433



PSALM CIX.

HARVEY LÖHR

434



THE PSALMS, *Day 22, 23.*

Day 22.—Evening. *Second Setting.*

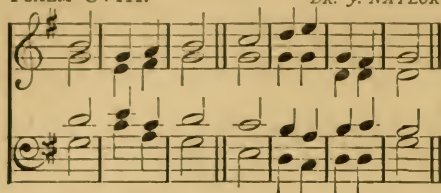
PSALM CVIII.

DR. J. NAYLOR

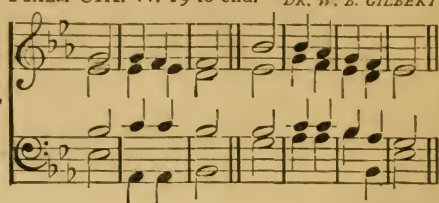
PSALM CIX. vv. 19 to end.

DR. W. B. GILBERT

435



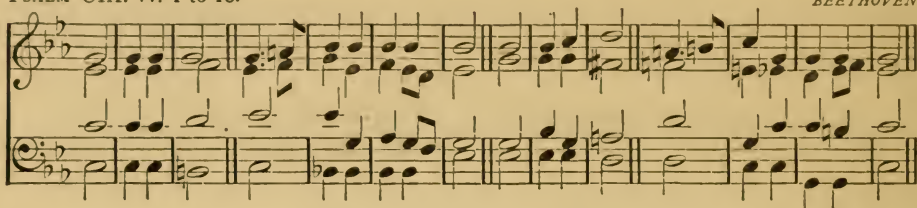
437



PSALM CIX. vv. 1 to 18.

BEETHOVEN

436

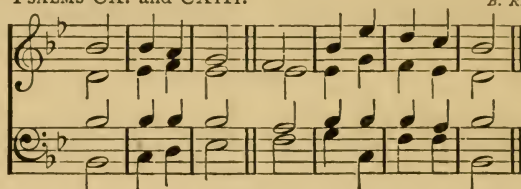


Day 23.—Morning. *First Setting.* VENITE NO. 23.

PSALMS CX. and CXIII.

B. R.

438



PSALMS CXI. and CXII.

SIR JOHN GOSS

439

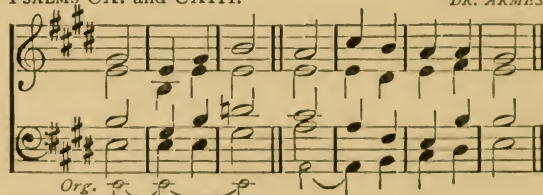


Day 23.—Morning. *Second Setting.* VENITE NO. 17.

PSALMS CX. and CXIII.

DR. ARMES

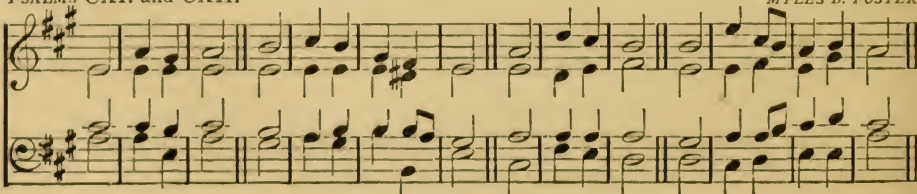
440



PSALMS CXI. and CXII.

MYLES B. FOSTER

441



THE PSALMS, *Day 23, 24.*

Day 23.—Evening. *First Setting.*

PSALM CXIV.

TONUS PEREGRINUS

442



PSALM CXV.

C. F. SOUTH

443



Day 23.—Evening. *Second Setting.*

PSALM CXIV.

GREGORIAN

444



PSALM CXV.

DR. S. S. WESLEY

445



Day 24.—Morning. *First Setting.* VENITE NO. 24.

PSALM CXVI.

M. CAMIDGE

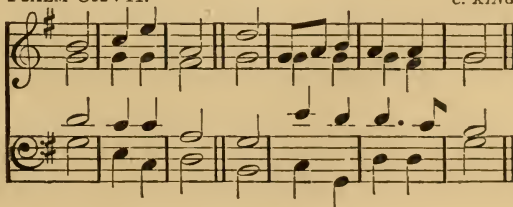
446



PSALM CXVII.

C. KING

447



THE PSALMS, *Day 24.*

Day 24.—Morning. *First Setting, continued.*

PSALM CXVIII.

HENRY SMART

448

Day 24.—Morning. *Second Setting.* VENITE NO. 30.

PSALM CXVI.

DR. G. M. GARRETT

449

PSALM CXVII.

SIR GEORGE ELVEY

450

PSALM CXVIII.

DR. GAUNTLETT

451

Day 24.—Evening. *First Setting.*

PSALM CXIX. vv. 1 to 16.

DR. CAMIDGE

452

PSALM CXIX. vv. 17 to 32.

DR. GAUNTLETT

453

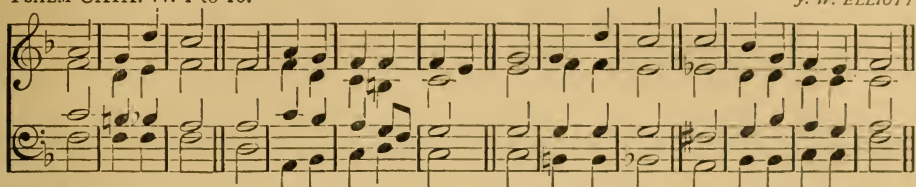
THE PSALMS, *Day 24, 25.*

Day 24.—Evening. *Second Setting.*

PSALM CXIX. vv. 1 to 16.

J. W. ELLIOTT

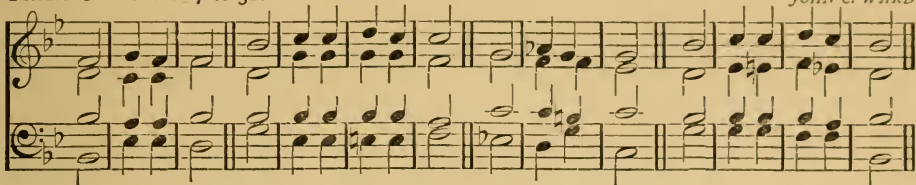
454



PSALM CXIX. vv. 17 to 32.

JOHN C. WARD

455

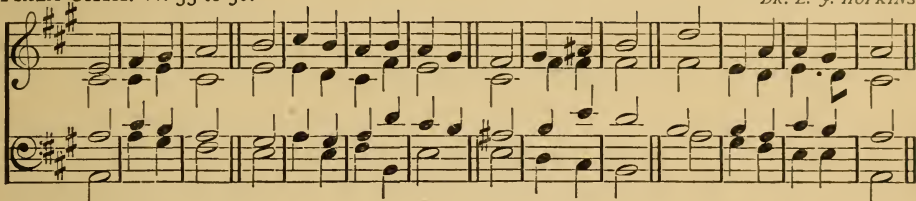


Day 25.—Morning. *First Setting.* VENITE NO. 25.

PSALM CXIX. vv. 33 to 56.

DR. E. J. HOPKINS

456



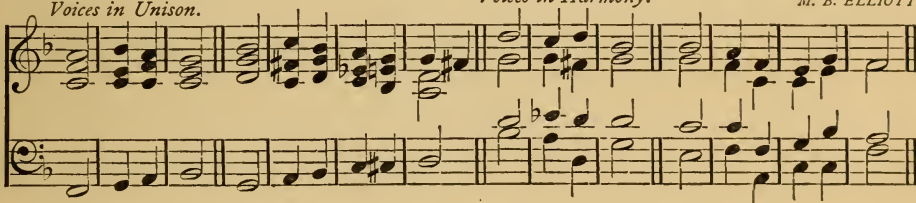
PSALM CXIX. vv. 57 to 72.

Voices in Unison.

Voices in Harmony.

M. B. ELLIOTT

457

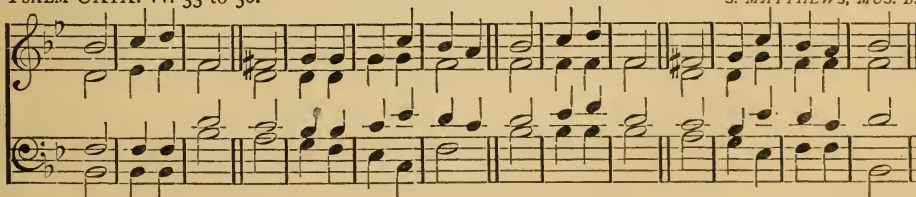


Day 25.—Morning. *Second Setting.* VENITE NO. 7.

PSALM CXIX. vv. 33 to 56.

S. MATTHEWS, MUS. B.

458



PSALM CXIX. vv. 57 to 72.

E. W. CRAWLEY

459



THE PSALMS, *Day 25, 26.*

Day 25.—Evening. *First Setting.*

PSALM CXIX. vv. 73 to 88.

EDWIN EDWARDS

460

PSALM CXIX. vv. 89 to 104.

DR. S. S. WESLEY

461

Day 25.—Evening. *Second Setting.*

PSALM CXIX. vv. 73 to 88.

W. FARRATT, MUS. B.

462

PSALM CXIX. vv. 89 to 104.

DR. G. M. GARRETT

463

Day 26.—Morning. *First Setting.* VENITE NO. 26.

PSALM CXIX. vv. 105 to 128.

DR. HAYDN KEETON

464

PSALM CXIX. vv. 129 to 144.

A. J. GREENISH, MUS. B.

465

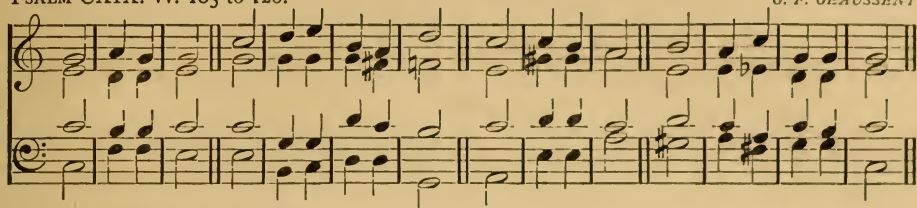
THE PSALMS, *Day 26.*

Day 26.—Morning. *Second Setting.* VENITE No. 9.

PSALM CXIX. vv. 105 to 128.

G. F. GEAUSSANT

466



PSALM CXIX. vv. 129 to 144.

H. R. BIRD

467



Day 26.—Evening. *First Setting.*

PSALM CXIX. vv. 145 to 160.

DR. G. M. GARRETT

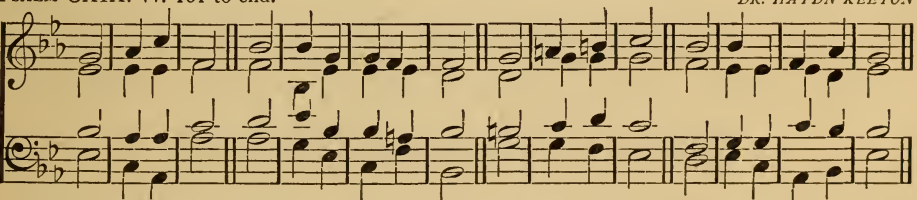
468



PSALM CXIX. vv. 161 to end.

DR. HAYDN KEETON

469

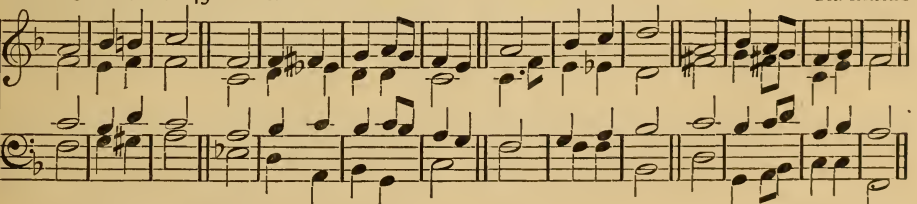


Day 26.—Evening. *Second Setting.*

PSALM CXIX. vv. 145 to 160.

DR. ARMES

470



PSALM CXIX. vv. 161 to end.

M. B. ELLIOTT

471



THE PSALMS, *Day 27.*

Day 27.—Morning. *First Setting.* VENITE NO. 27.

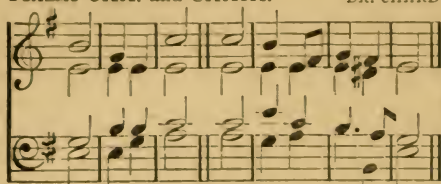
PSALMS CXX. and CXXIII.

DR. CHARD

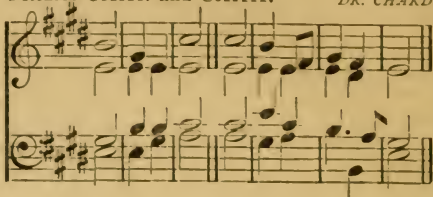
PSALMS CXXI. and CXXII.

DR. CHARD

472



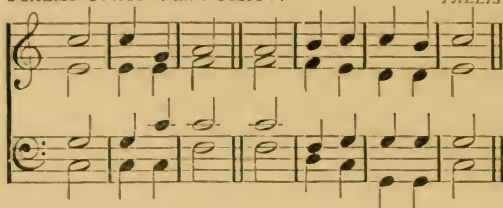
473



PSALMS CXXIV. and CXXV.

TALLIS

474



Day 27.—Morning. *Second Setting.* VENITE NO. 27.

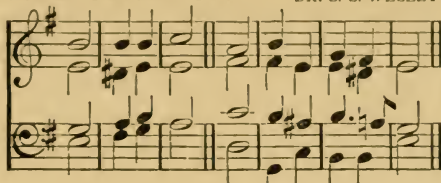
PSALMS CXX. and CXXIII.

DR. S. S. WESLEY

PSALMS CXXI. and CXXII.

J. F. BURROWES

475



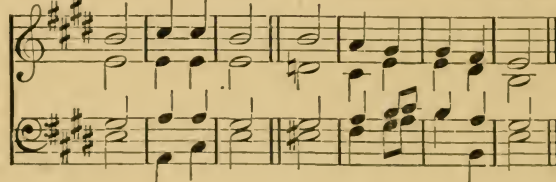
476



PSALMS CXXIV. and CXXV.

GERARD F. COBB, MUS. B.

477



Day 27.—Evening. *First Setting.*

PSALMS CXXVI. and CXXIX.

H. PURCELL*

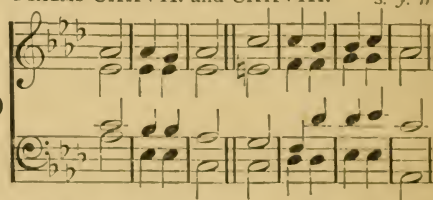
PSALMS CXXVII. and CXXVIII.

S. J. W.

478



479



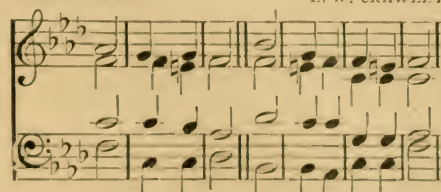
PSALM CXXX.

E. W. CRAWLEY

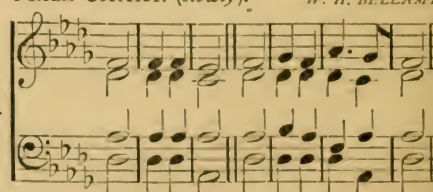
PSALM CXXXI. (*slowly*).

W. H. BELLAMY

480



481



* Arranged by E. W. CRAWLEY.

THE PSALMS, *Day 27, 28.*

Day 27.—Evening. *Second Setting.*

Ps. CXXVI. & CXXIX., to CXXX. *DR. ALCOCK*

482

PSALM CXXVII.

SIR G. ELVEY

483

PSALM CXXVIII. *DR. E. G. MONK*

484

PSALM CXXX. (*to be sung slowly*).

H. T.

485

PSALM CXXX. (alternative). *PELHAM HUMFREY*

486

PSALM CXXXI.

DR. J. NAYLOR

487

Day 28.—Morning. *First Setting.* VENITE NO. 28.

PSALM CXXXII.

DR. G. M. GARRETT

488

PSALMS CXXXIII. and CXXXIV.

J. BATTISHILL

489

PSALM CXXXV.

HARVEY LÖHR

490

THE PSALMS, Day 28.

Day 28.—Morning. *Second Setting.* VENITE NO. 20.

PSALM CXXXII.

J. SOAPER

491

PSALMS CXXXIII. and CXXXIV.

S. J. W.

492

PSALM CXXXV.

J. T. MUSGRAVE

493

Day 28.—Evening. *First Setting.*

PSALM CXXXVI.

S. M.

494

Ped. Senza Ped. Ped.

PSALM CXXXVII. (*to be sung slowly*). *TALLIS*

PSALM CXXXVII. (*alt rnative*). *DR. S. S. WESLEY*

495

495*

PSALM CXXXVIII.

EARL OF MORNINGTON

496

THE PSALMS, *Day 28, 29.*

Day 28.—Evening. *Second Setting.*

PSALM CXXXVI.

R. COOKE

497

PSALM CXXXVII.

C. LEE WILLIAMS, MUS. B.

Gloria to PSALM CXXXVII. C. LEE WILLIAMS, MUS. B.

498

PSALM CXXXVIII.

REV. F. A. J. HERVEY

499

Day 29.—Morning. *First Setting.* VENITE No. 29.

PSALM CXXXIX.

J. W. ELLIOTT

500

PSALM CXL.

F. J. DOUGLAS

PSALM CXLI.

DR. CROTCH

501

502

Day 29.—Morning. *Second Setting.* VENITE No. 16.

PSALM CXXXIX.

DR. G. C. MARTIN

503

THE PSALMS, Day 29.

Day 29.—Morning. *Second Setting, continued.*

PSALM CXL.

T. L. FORBES

504

PSALM CXLI.

DR. CROFT

505

Day 29.—Evening. *First Setting.*

PSALM CXLII.

SIR H. S. OAKELEY

506

PSALM CXLIII.

J. T. HARRIS

507

Day 29.—Evening. *Second Setting.*

PSALM CXLII.

DR. J. NAYLOR

508

PSALM CXLIII.

J. C. WARD

509

THE PSALMS, *Day 30.*

Day 30.—Morning. *First Setting.* VENITE NO. 30.

PSALM CXLIV.

J. LEMON

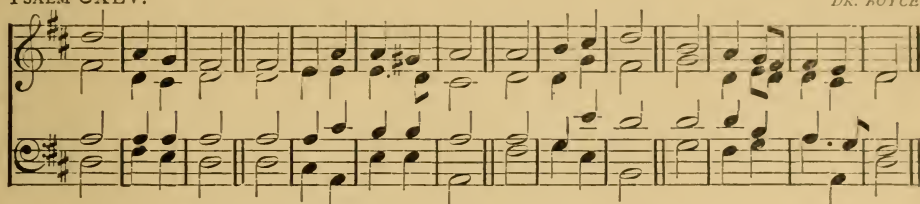
510



PSALM CXLV.

DR. ROYCE

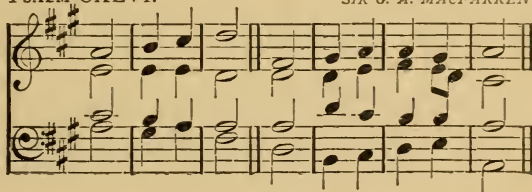
511



PSALM CXLVI.

SIR G. A. MACFARREN

512

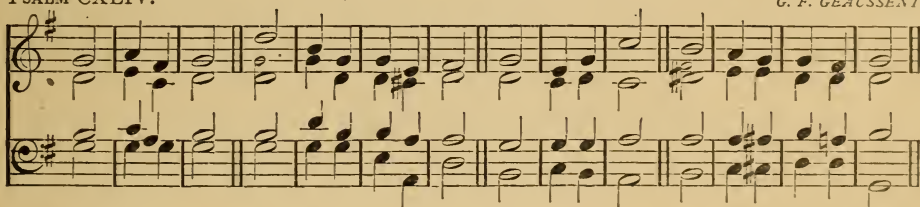


Day 30.—Morning. *Second Setting.* VENITE NO. 22.

PSALM CXLIV.

G. F. GEAUSSANT

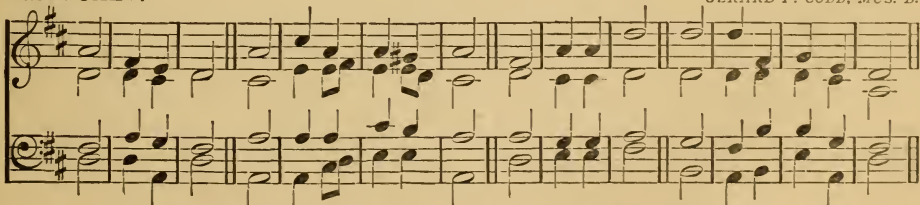
513



PSALM CXLV.

GERARD F. COBB, MUS. B.

514



PSALM CXLVI.

F. A. W. DOCKER

515



THE PSALMS, *Day 30.*

Day 30.—Evening. *First Setting.*

PSALM CXLVII.

STAFFORD SMITH

516

PSALM CXLVIII.

EARL OF MORNINGTON

517

PSALM CXLIX.

R. FARRANT

PSALM CL.

PELHAM HUMFREY

518

519

Day 30.—Evening. *Second Setting.*

PSALM CXLVII.

DR. ARMES

520

PSALM CXLVIII.

SIR GEORGE ELVEY

PSALM CXLIX.

DR. GAUNTLETT

521

522

PSALM CL.

RFP, R. P. GOODENOUGH

523

THE PROPER PSALMS.

Christmas Day.—Morning. VENITE NO. 12.

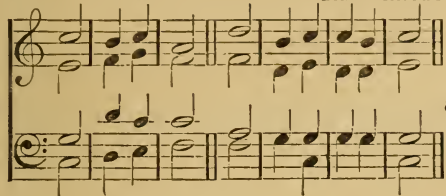
PSALM XIX. vv. 1 to 6.

DR. W. HAYES

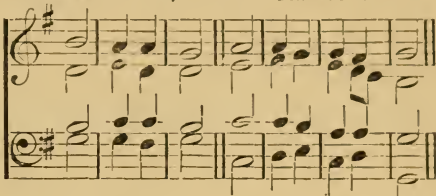
PSALM XIX. vv. 7 to end.

DR. W. B. GILBERT

524



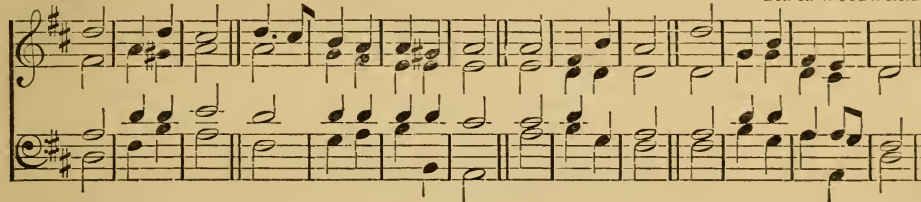
525



PSALM XLV.

DR. R. WOODWARD

526



PSALM LXXXV.

DR. CROTCH

527

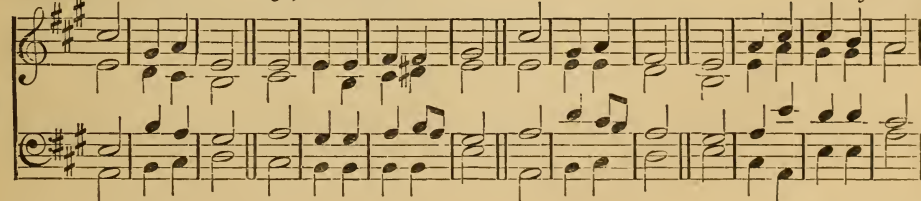


Christmas Day.—Evening.

PSALM LXXXIX. vv. 1 to 36, and Gloria.

DR. E. J. CROIV

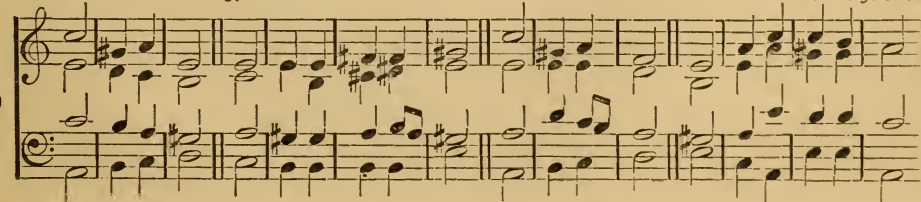
528



PSALM LXXXIX. vv. 37 to end.

DR. E. J. CROIV

529



THE PROPER PSALMS, *CHRISTMAS DAY, ASH WEDNESDAY.*

Christmas Day.—Evening, *continued.*

PSALM CX.

J. F. BURROWES

530



PSALM CXXXII.

C. F. SOUTH

531



Ash Wednesday.—Morning. VENITE NO. 3.

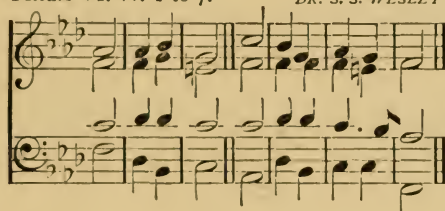
PSALM VI. vv. 1 to 7.

DR. S. S. WESLEY

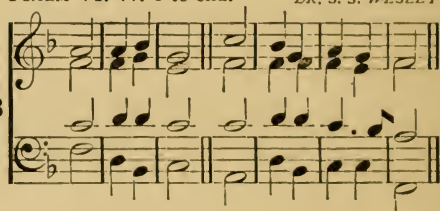
PSALM VI. vv. 8 to end.

DR. S. S. WESLEY

532



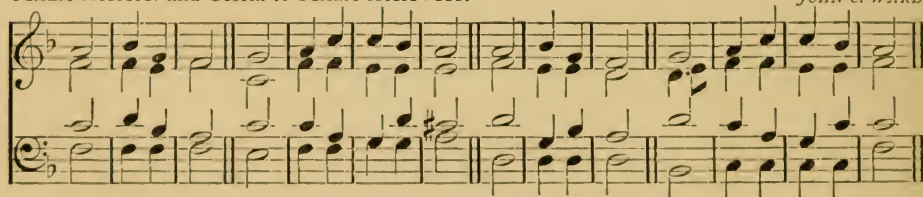
533



PSALM XXXII. and Gloria to PSALM XXXVIII.

JOHN C. WARD

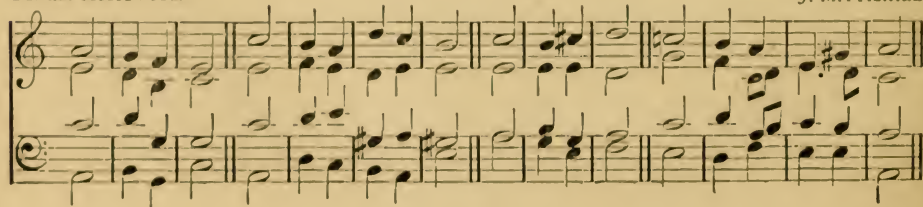
534



PSALM XXXVIII.

J. BATTISHILL

535



THE PROPER PSALMS, *ASH WEDNESDAY, GOOD FRIDAY.*

Ash Wednesday.—Evening.

PSALM CII. vv. 1 to 11; & 23 to end. *H. PURCELL*

PSALM CII. vv. 12 to 22 and Gloria; also Gloria to PSALM CXXX. *H. PURCELL*

536

537

PSALM CXXX. (*to be sung slowly.*) *H. T.*

Or *PELHAM HUMFREY*

538

539

PSALM CXLIH.

DR. HAYDN KEETON

540

Good Friday.—Morning. VENITE No. 20.

PSALM XXII. vv. 1 to 21. *DR. S. S. WESLEY*

PSALM XXII. vv. 22 to end. *DR. S. S. WESLEY*

541

542

PSALM XL. vv. 1 to 13, and Gloria. *GERARD F. COBB MUS. B.*

PSALM XL. vv. 14 to end. *T. KELWAY*

543

544

PSALM LIV. vv. 1 to 3. *DR. S. S. WESLEY*

PSALM LIV. vv. 4 to end. *DR. S. S. WESLEY*

545

546

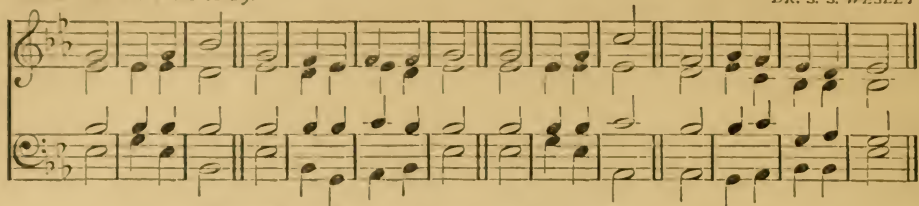
THE PROPER PSALMS, *GOOD FRIDAY, EASTER DAY.*

Good Friday.—Evening.

PSALM LXIX. vv. 1 to 29.

DR. S. S. WESLEY

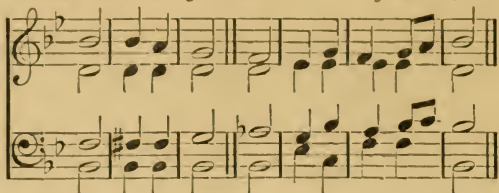
547



PSALM LXIX. vv. 30 to end.

J. W. ELLIOTT

548



PSALM LXXXVIII.

DR. CROTCH

549



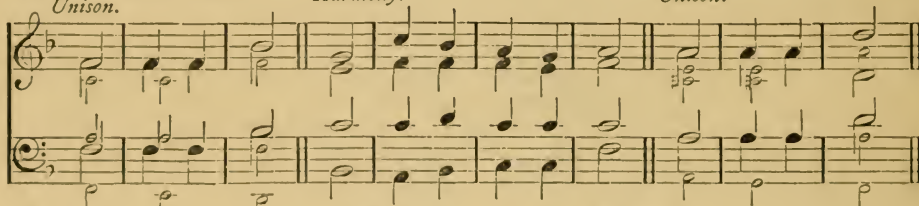
Easter Day.—Morning. EASTER ANTHEM NO. 31 or 32.

PSALM II. *Triple Chant.*
Unison.

Harmony.

Unison.

550



Harmony.

Unison.

Harmony.

DR. J. NAYLOR



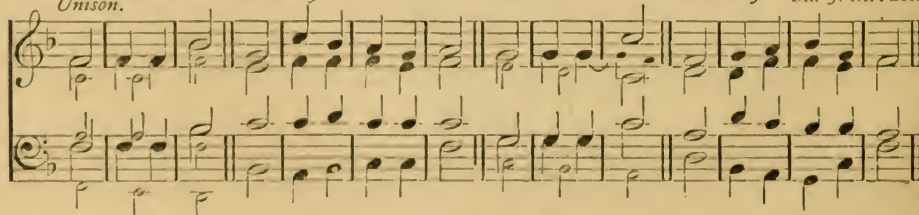
GLORIA TO PSALM II.
Unison.

Harmony.

Unison.

Harmony.

DR. J. NAYLOR



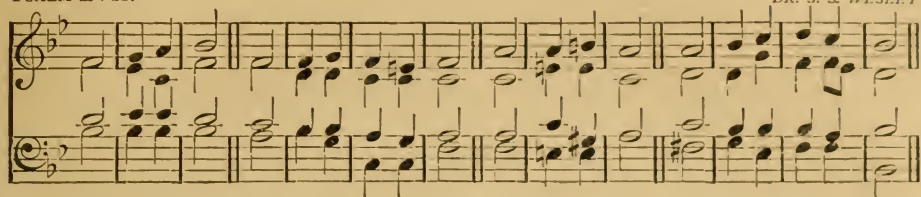
THE PROPER PSALMS, *EASTER DAY, ASCENSION DAY.*

Easter Day.—Morning, *continued.*

PSALM LVII.

DR. S. S. WESLEY

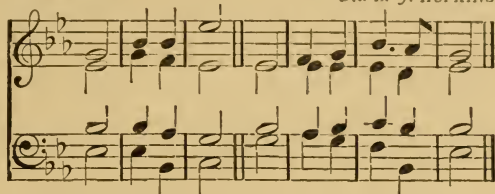
551



PSALM CXI.

DR. E. J. HOPKINS

552



Easter Day.—Evening.

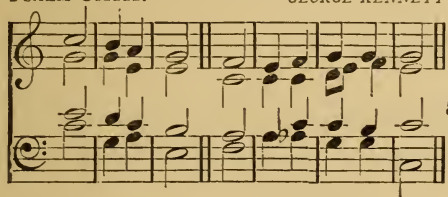
PSALM CXIII.

GEORGE KENNETT

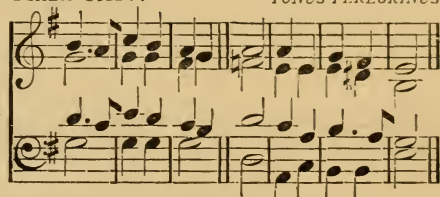
PSALM CXIV.

TONUS PEREGRINUS

553



554



PSALM CXVIII.

HARVEY LÖHR

555



Ascension Day.—Morning. VENITE NO. 21.

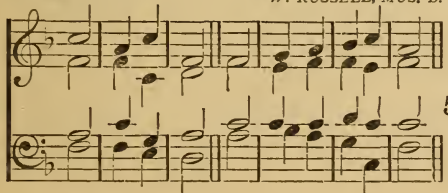
PSALM VIII.

W. RUSSELL, MUS. B.

PSALM XV.

DR. CROTCH

556



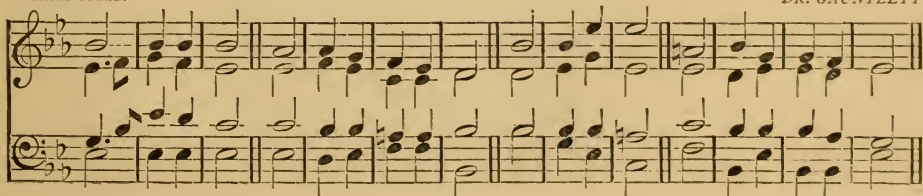
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PSALM XXI.

DR. GAUNTLETT

558



Ascension Day.—Evening.

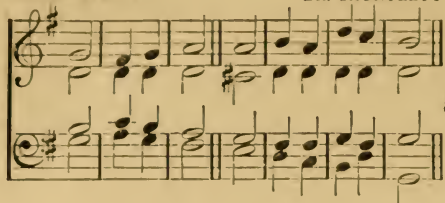
PSALM XXIV.

DR. GAUNTLETT

PSALM XLVII.

DR. CROTCH

559



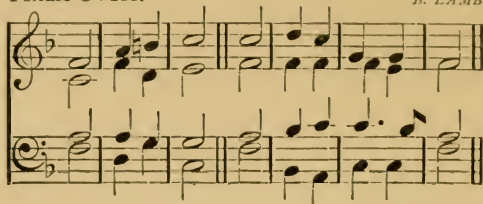
560



PSALM CVIII.

B. LAMB

561

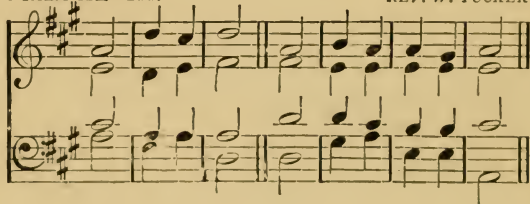


Whit-Sunday.—Morning. VENITE No. 6.

PSALM XLVIII.

REV. W. TUCKER

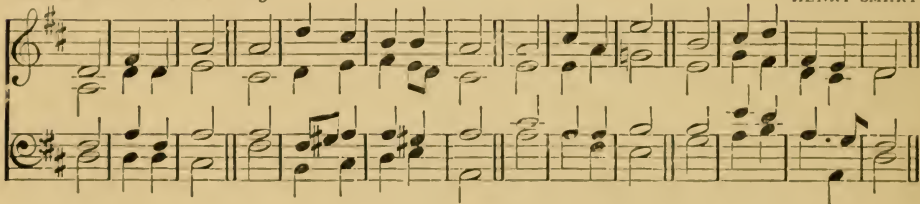
562



PSALM LXVIII. vv. 1 to 23.

HENRY SMART

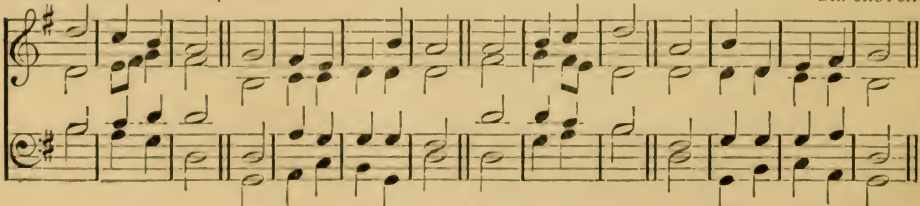
563



PSALM LXVIII. vv. 24 to end.

DR. CROTCH

564



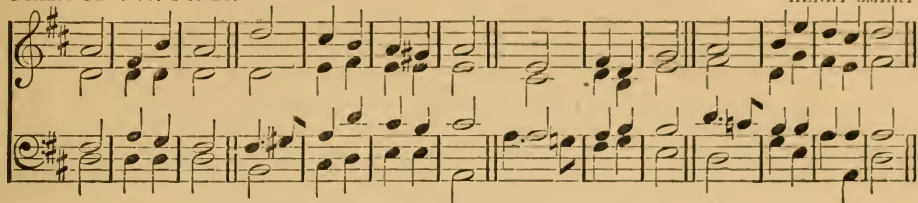
THE PROPER PSALMS, *WHIT-SUNDAY, ACCESSION.*

Whit-Sunday.—Evening.

PSALM CIV. vv. 1 to 26.

HENRY SMART

565



PSALM CIV. vv. 27 to end.

J. HINDLE

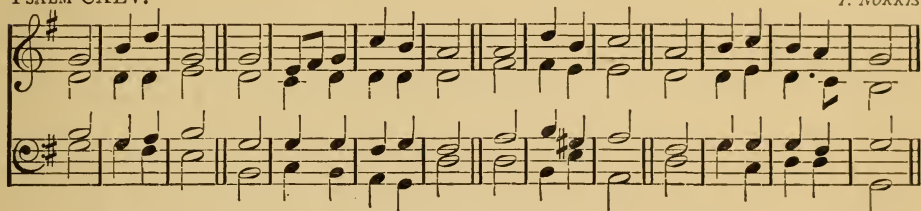
566



PSALM CXLV.

T. NORRIS

567

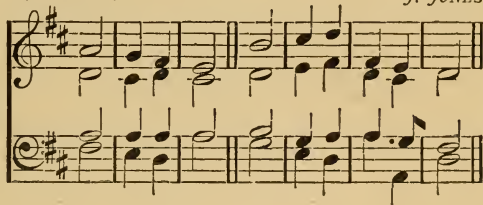


Accession. ACCESSION HYMN NO. 33.

PSALM XX.

J. JONES

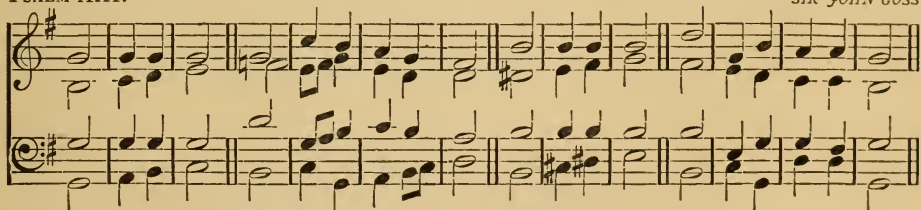
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PSALM XXI.

SIR JOHN GOSS

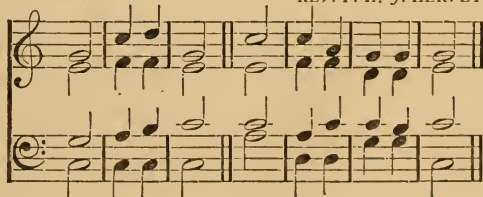
569



PSALM CI.

REV. F. A. J. HERVEY

570



PROPER PSALMS, *FLOWER SERVICE, HARVEST FESTIVAL.*

Flower Service.

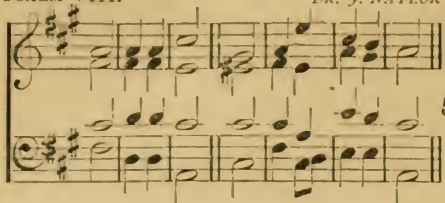
PSALM VIII.

DR. J. NAYLOR

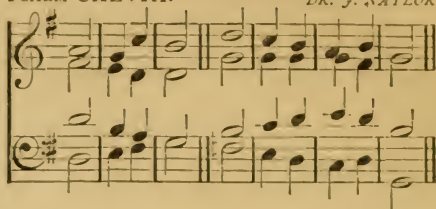
PSALM CXLVIII.

DR. J. NAYLOR

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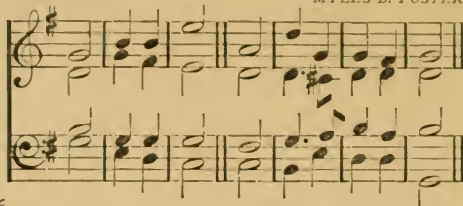


Harvest Festival.—Morning.

PSALM LXV.

MYLES B. FOSTER

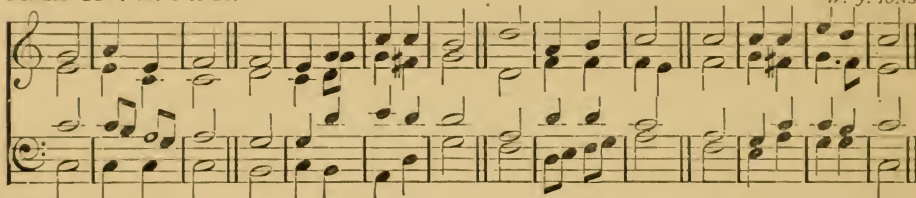
573



PSALM CIV. vv. 1 to 26.

W. J. IONS

574



PSALM CIV. vv. 27 to end.

DEAN ALFORD

575



Harvest Festival.—Evening.

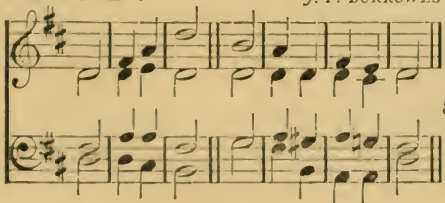
PSALM CXLV.

J. F. BURROWES

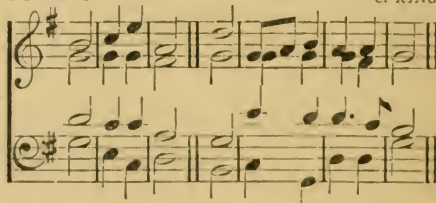
PSALM CXLVII.

C. KING

576



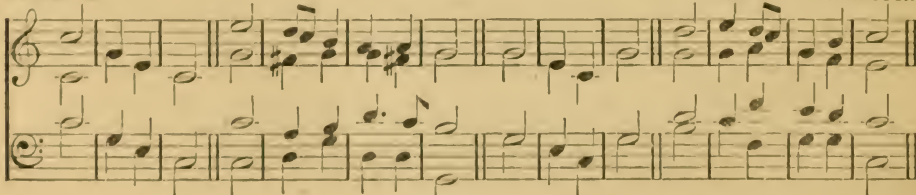
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PSALM CL.

REV. E. P. GOODENOUGH

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THE PSALMS, *Day 5.*

Day 5.—Morning. *Second Setting, continued.* J. BARNBY

PSALM XXV. 233

PSALM XXVI. DR. W. HAYES

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Day 5.—Evening. *First Setting.*

PSALM XXVII. G. KENNETT PSALM XXVIII. W. F. JONES

235 236

PSALM XXIX. DR. E. J. HOPKINS

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Day 5.—Evening. *Second Setting.*

PSALM XXVII. vv. 1 to 7. GREGORIAN PSALM XXVII. vv. 8 to end; & Ps. XXVIII. vv. 1 to 6. SIR GEORGE ELVERT

238 239

PSALM XXVIII. vv. 7 to end. GREGORIAN PSALM XXIX. DR. J. NAYLOR

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